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The American University in Cairo
School of Humanities and Social Sciences

**A Morettian Literary Atlas of Naguib
Mahfouz's Cairo in Three Early Realist Novels:
*Cairo Modern, Khan al-Khalili, and Midaq Alley***

A Thesis Submitted to
The Department of Arab and Islamic Civilizations

In Partial Fulfillment of the Requirements
For the Degree of Master of Arts

By

Paul A. Sundberg

Under the supervision of **Dr. Hussein Hammouda**

December/2015

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INTRODUCTION

The study of literature has been approached from a wide number of angles and disciplines. In addition to standard literary criticism, literature has also been made an object of study by literary historians, social historians, philosophers, semioticians and linguists. More unusual, perhaps, has been Italian literary historian Franco Moretti's recent approach to literature from a natural and social sciences perspective, borrowing methodologies from more technical "disciplines with which literary studies have had little or no interaction" (*Graphs, Maps and Trees*, 1) such as geography, statistics, and evolutionary theory. As a social scientist by background, the author of this thesis on Arabic literature was immediately drawn to an academic approach that combines these two interests, conducting "experiments" on literature by "plac[ing] the literary field literally in front of our eyes" (*Graphs*, 2) by means of graphic representations of literary "data" – maps, in this case. As Moretti says, "abstraction is not an end in itself, but a way to widen the domain of the literary historian and enrich its internal problematic" – a way to bring to light insights into literature previously unavailable through conventional methods (*Graphs*, 2). Moretti's own early effort mapping 19th-century European novels in his 1998 *Atlas of the European Novel* offered promising results that might well be derivable from mapping the literature of other geographic areas, such as the Arab novel.

As a result, this thesis is perhaps not a humanities paper typically produced within departments of literature. With its four-part organization composed of introduction, method, findings, discussion/conclusions, this thesis is modeled more after a conventional paper in the sciences than a paper on literary criticism or a philosophical paper on the dimension of space in literature. It is a data-driven study of specific places occurring in three Cairo-based novels dating from Naguib Mahfouz's early realist period in the 1940s, made visible (and hence, analyzable) by being plotted on real maps and from those maps compiling the beginnings of a

“literary atlas” of Mahfouz’s 1940s Cairo novels. A full Morettian literary atlas project would involve compiling place information from scores of novels; however, for this thesis at the master’s level, I have analyzed three.

Introduction to the Three Novels

Abruptly in 1945, Nobel Prize-winning Egyptian novelist Naguib Mahfouz left off publication of his very first series of novels – his moderately successful Ancient Egyptian literary project (“Pharaonic novels”¹ such as ‘*Abath al-aqdār* (literally, *Absurdity of the Fates* in Arabic; English title: *Khufu’s Wisdom*), 1939; *Rādūbīs* (*Rhadopis of Nubia*), 1943; and *Kifāh Tība* (*Thebes at War*), 1944) – and began to publish in rapid succession three Cairo-based realist novels: *Al-Qāhira al-jadīda* (*Cairo Modern*) in 1945;² *Khan al-Khalili* in 1946,³ which won the Ministry of Education’s literary prize; and finally and perhaps the most famous of his early works, *Zuqāq al-midaqq* (*Midaq Alley*) in 1947 – which, ironically, was turned down by the Ministry of Education for its prize that year. Thus began the period known as Mahfouz’s “1940s novels,” culminating in his *chef d’oeuvre*, the three-part *Cairo Trilogy*, begun in 1947 or 1948 (the author didn’t recall) and first submitted for publication as a single novel manuscript in 1952.⁴

¹ According to Egyptian literary convention, these are usually referred to as “historical novels” (*riwāyāt tārikhiyya*).

² The title of the first edition. The book was later republished as *Faḍīḥa fī al-Qāhira*, “Scandal in Cairo” (cf. ‘Abd al-‘Azīm Anīs writing about it in 1955 (108)).

³ Contrary to Mahfouz’s own official chronology of his publication (used here), Sasson Somekh (189-199) holds that *Khan al-Khalili* was Mahfouz’s first Cairo novel – published in 1945 – followed by *Cairo Modern* in 1946, a reordering approved of by Mahfouz biographer Rasheed El-Enany also, but for the purpose of this thesis, the true order of the first two Cairo novels is irrelevant.

⁴ The *Trilogy*, originally one immense novel, was written by Mahfouz over the years 1947/8-1952, then returned by the publisher due to its unwieldy size; as a result, the manu-

Regarding this sudden change in direction, literary critic Roger Allen, official, author-approved, English translator of *Khan al-Khalili* among other Mahfouzian novels, writes that “many commentators on Mahfouz’s career have suggested that it was precisely the dire impact of the war on contemporary Egyptian society during the early 1940s that led Mahfouz to abandon his plan” to finish his series of Ancient Egyptian novels (Allen 295). This literary change of direction is therefore significant and worthy of closer inspection. However, it would be untrue to say his early project was socially irrelevant. Mahfouz claimed that under the cover of ancient history, he was also writing indirectly “against the British occupier and the Turkish ruler lurking in the palace. I was on fire against the British and the Turks” (al-Ghitani, 89).

Mahfouz himself related to Gamal al-Ghitani that after the third historical novel, *Thebes at War*, the desire to write a history of Egypt in novel form “died out.” He asked himself, “What was the cause of its death? I don’t know” (al-Ghitani 89). “How could I throw aside all that effort [in studying and writing about Ancient Egypt] after *Thebes at War* and write *Cairo Modern*? Maybe because history had ceased to allow me to write what I wanted to. Maybe I wanted to enter directly into the treatment of social subjects. All of that may be true” (89).

As for his early Cairo novels being written within the novelistic genre of *realism*, Mahfouz admitted that he was arriving on the scene quite late and that the genre had gone out of literary favor by the 1940s. In a series of interviews with Gamal al-Ghitani published in *The Mahfouz Dialogs* (2007), the author explained that, although he had been well aware of contemporary trends and had read modernist authors in 1930s, including Joyce and Proust, when it came to writing his own initial novels, he “went down the realist path” (87). Defen-

script was not published in book form until 1956-57 after Mahfouz had divided it into a series of three novels: (in English) *Palace Walk*, *Palace of Desire*, and *Sugar Street*.

ding this choice, he wrote: “I was without a guide, without a cicerone, and I was writing in a style that was being mocked and declared dead everywhere I looked, but now I believe that my thinking was sound. What made things more difficult is that we have no tradition of novel writing in Arabic literature” (al-Ghitani 87-88). Novelistic realism was a necessary phase through which European literature had passed and from which it had profited, whereas Arabic literature had not. Mahfouz felt that giving the Arabic novel its own realist period, even if belatedly, was a burden that fell to him: “How was I to dive deep below the surface of *a reality whose surface had not yet been described* [emphasis mine], and whose relationships had not yet been observed?” (87).

Analytical Focus: Novelistic Place

Of the many potential literary elements in Naguib Mahfouz’s early realist novels for the researcher to examine – time, place, characters, plot, genre, narrator, etc. – perhaps the most salient *realistic* literary elements (as with realist novels from any national background) are these novels’ realistic descriptions of real *places* in real historical periods, such as Paris during the Second French Empire (1852-79) or London in the Edwardian Era (1901-1910). This thesis, therefore, focuses on *place*, specifically the “geography” of Mahfouz’s novelistic subset of the real Cairo within a historically limited time period: 1933-1942.

This choice is not completely arbitrary or subjective. As Egyptian novelist Muhammad Jibrīl writes, “If some writers have made place a major dimension in their works, perhaps we can put Naguib Mahfouz at the forefront of them. Place is a ‘central character’ in the majority of Mahfouz’s works: *Cairo Modern*, *Khan al-Khalili*, *Midaq Alley*, [the *Trilogy*] ...” (*Miṣr al-Makān* 12-13, my translation). Indeed, as Samia Mehrez points out, “In view of the dominance of the realist wave in Arab literature in general and in Egyptian literature in

particular, it is no wonder that *Cairo*, whether the historic or modern city, has been the fundamental realist and metaphorical ‘space’ for much of the literary production in the 20th century” (Mehrez 2014 82, translation mine).

Another justification for a detailed research focus on place in Mahfouz’s novels in his early realist phase is the patent, inescapable evidence in the novels themselves that the author pays explicit attention to novelistic “place”, describing – at times in almost excruciating detail – the location and layout of places central to the novel: e.g. listing specific street names and building addresses (e.g. the villa at 14, al-Fustat Street in Zamalek in *Cairo Modern* and the new flat at 7, Ibrahim Pasha Street, Apartment 12 from *Khan al-Khalili*), specific tram line numbers (#15 from Kasr al-Aini to Ataba and #19 from Ataba to al-Azhar in *Khan al-Khalili*), explicit characters’ itineraries (such as Hamida’s daily stroll from Midaq Alley to Sanadiqiya Street, to Ghuriya Street, to New Street, to Musky Street, etc. in *Midaq Alley*), even apartment and building layouts:

The apartment consisted of three rooms and a sitting room. To the right of the entrance was a parlor that opened onto a hall leading into a sitting room with a radio. There were two doors on its right-hand wall, one to a bedroom and the other to a dining room. Both of these rooms opened onto a long balcony that overlooked Nagi Street. (*Cairo Modern* 143)

Finally, such (intentional) literary anachronism on the part of Naguib Mahfouz – writing in the realist genre in his 1940s Cairo novels – offers not only a ready-made *focus* for research – place – but thereby also offers a *methodology* for the study of place in the realist novel: that of Franco Moretti, Italian literary historian, professor, and founder of the Center for the Study of the Novel at Stanford University. For just as Moretti found the 19th-century realist novels of England and France to be a highly productive sample on which to test his mapping methodology for literary analysis in *Atlas of the European Novel 1800-1900*, so too, in Mahfouz’s early realist Cairo novels, can the researcher find a comparable realist literary sample ready-made for the Morettian mapping methodology, although Mahfouz’s 20th-

century realism is not identical in all respects with its 19th-century European forebears. The author mentioned some of his realist influences: "I got to know realism through contemporary writers like Galsworthy, Aldous Huxley and D.H. Lawrence. After these, I was no longer able to read Dickens. Nor was I able to read Balzac having already read Flaubert and Stendhal" (Fu'ād Dawwāra *Mahfuz min al-qawmiyya ilā al-'ālamīyya*, cited in El-Enany 19-20).

The Three Realist Novels

Mahfouz's first Cairo novel, *Cairo Modern*, is a representative of the provincial novel genre, much like those in Balzac's *Comédie Humaine*, examining the trajectories of an ideologically varied group of male students from the Egyptian provinces (al-Qanatir, Tanta and Alexandria) who have come to Cairo University for their studies. The novel is set during their final graduation year, 1933, during approximately the same period as Mahfouz himself attended the university (1928-34), and follows their careers immediately after graduation, focusing especially on the rise and fall of its amoral opportunist character Mahgub 'Abd al-Da'im. Geographic focus here alternates among Cairo University and its environs in Giza, immediately across the Nile from Cairo; the downtown of European-style apartment buildings and government ministries in Cairo proper; and the hero's provincial hometown of al-Qanatir, downriver from Cairo.

The final two novels, *Khan al-Khalili* and *Midaq Alley*, are set in exactly the same location (al-Husayn district) and time period as each other: early World War II after British-occupied Egypt has been inexorably drawn into the European war following Italy's declaration of war on Britain in June 1940 up through the 1st Battle of El Alamein (July 1942), when the German advance is halted "at the gates" of Alexandria. In terms of genre, *Khan al-Khalili* follows the simpler genre of "family saga," as it traces the trajectory of the Akif Bey Ahmad

family through its various household moves from Sakakini to Khan al-Khalili and, finally, to al-Zaytun, a new suburb northeast of the city. *Midaq Alley*, on the other hand, as a “novel of place” involves the multiple major and minor subplots of its characters of varying classes, professions, ages, and genders who inhabit the same *ḥāra*. The geographic center of both of these novels is the author’s old childhood neighborhood of the Fatimid walled city, “Medieval” or “Islamic Cairo,” containing both the neighborhoods of Khan al-Khalili and Midaq Alley. The novels range beyond this geographical center also – to the downtown area for work (the two Akif brothers in *Khan al-Khalili*) and a new “home” (Hamida in *Midaq Alley*), and beyond Cairo to Asyut and the tuberculosis sanatorium in Helwan (*Khan al-Khalili*) and the British army base in Tell el-Kebir (*Midaq Alley*).

For the literary historian and analyst investigating “Cairo in literature,” these three novels propitiously offer a high degree of research validity by controlling for multiple variables simultaneously: place (Cairo), time (the Egyptian monarchy period), date of composition (1945-47) and author (Mahfouz). Not only do the internal timeframes within the three novels occur within nearly an identical time period (out of Cairo’s millennium!), but the author wrote them soon after that: about a decade after, in the case of *Cairo Modern* and – in the case of the latter two novels – within just four or five years of the war. Indeed, these were times and places in which the author himself had lived and within the author’s very recent memory.

Mahfouz and Places in his Life 1911-1947

Place, especially Cairo, played an indisputably key role in Naguib Mahfouz’s mental, social, and cultural development. His intimate friend, novelist Gamal al-Ghitani, writes, “Place is a cornerstone not just of Mahfouz’s works, but also for his daily life and his literary formation.

In addition, Mahfouz is himself a repository of memories of Cairo, old and new” (al-Ghitani 64). “Place” in the author’s life was therefore one of the “critical issues” that al-Ghitani explicitly selected for his long series of interviews with Mahfouz for *Asharq Alawsat* newspaper in 1978. Below, this coverage of Mahfouz’s life experience of place extends from his birth to the year of publication of the last of the three early Cairo novels, i.e. 1911-1947. A complete table of all places Naguib Mahfouz mentioned from his life pre-1948 in his interviews with Gamal al-Ghitani may be found in Table 13, “All Places in al-Ghitani's *Mahfouz Dialogs* through 1947” (Appendix D).

Born in 1911 in the Gamaliya quarter within the historic walled Fatimid city of Cairo (conventionally called “Islamic Cairo” in English travel guides), Naguib Mahfouz was raised by his ministry employee father and mother as an only child to all extents and purposes, since his older brothers and sisters had already married and left the nest by the time of his birth. His childhood to the onset of his teenage years, 1911-1924, was spent in the same free-standing house in Bayt al-Qadi square across from the al-Gamaliya police station (*qism*). From the roof of his home he witnessed some of the nationalist demonstrations and violent put-down of protesters by the British in the 1919 Revolution, events he would describe later in his *Trilogy*. His roots in the Gamaliya district were strengthened further by his school experiences – first attending a *kuttab* on Qirmiz Street, then a primary school across from Sayyidna al-Husayn Mosque. Even as a very young child, Mahfouz profited from a wide exposure to the city thanks to his mother, Fatima Mustafa, who enjoyed unusual freedom as a Muslim Egyptian woman in the early 20th century to visit relatives and friends in Shubra and the Medieval quarter on her own and take the young Mahfouz on excursions to the Egyptian Museum downtown and the Pyramids.

At age 12, in 1924, Mahfouz and his family moved to a free-standing home at 9 Radwan Shukri Street⁵ in the still sparsely populated, but growing Abbasiya suburb north of the medieval walled city. The family, middle class, moved to the western (middle-class) side of Abbasiya (the eastern end still contained the villas of the wealthy) between the popular working-class neighborhoods of al-Husayniya just north of Bab al-Futuh in the Fatimid city and al-Wayli. (This area also contained Sakakini Square, along which lived the Akif family in *Khan al-Khalili* before their move to the medieval city.) This stable base during his secondary school years in the 1920s fostered strong ties to his “Abbasiya clique” of male classmates that lasted his entire life. Moreover, his family home in Abbasiya served as his base for thirty years until his late marriage at age 43 to Atiyyatallah Ibrahim in 1954 and their move to Agouza on the west bank of the Nile. It was in Abbasiya, too, that the young Mahfouz experienced true love for the first time, a relationship doomed because of his beloved’s high class, reflected in their neighborhoods: he, from the middle-class west end of Abbasiya and she from a grand villa on the east end. The author would later draw on this relationship in creating the character of Aida Shaddad, Kamal’s unrequited love interest, in his *Cairo Trilogy*.

During the mid-1940s, the period of the writing and publication of the three Cairo novels in this thesis, he was still living at home in Abbasiya. Beyond Cairo, his experience even of Egypt was limited. However, after the move to Abbasiya in 1924 the family began spending summers in Alexandria (which played a major role in later novels such as *Miramar*), and as a more independent young man, he would travel there alone or with his Abbasiya clique. As his literary career became established after 1947, he would meet at Tawfiq al-Hakim’s literary salon at Casino Champs Elysées. As for the world beyond, his

⁵ Mahfouz translator Raymond Stock says that the house used to be on the western side of the modern Ahmad Said Street but was replaced by an apartment block (139).

early life was confined to Egypt until his literary career was well established in the 1950s. To al-Ghitani he mentioned that he had had few travel experiences: only to Yemen, Yugoslavia, and, in 1991, the United Kingdom for medical treatment.

In 1930, Mahfouz entered Cairo University (then, the Egyptian University) located on the west bank of the Nile in Giza – a new part of the city for him – graduating with a Bachelor's degree in Philosophy in 1934. Not coincidentally, that is where he situated his first (or second) novel, *Cairo Modern*, and its four student protagonists. Also in 1934, as his father had done before him, Naguib Mahfouz joined the civil service, beginning his long public sector career with a clerical position at the university, then in 1938, as parliamentary secretary to the minister at the Ministry of Islamic Endowments (*Awqāf*) in downtown Cairo, which features in the novels *Khan al-Khalili* and *Midaq Alley*. As the young Mahfouz's interests turned more and more towards writing in the 1930s, breaking ultimately with his master's studies in philosophy in 1936, he began visiting downtown bookstores in a personal project to acquaint himself with the major works of Western literature while submitting articles to local literary and culture reviews such as *al-Risāla*, *al-Riwāya* and *al-Thaqāfa*.

In 1945, upon the departure of his minister, Mahfouz was transferred to a supposedly “backwater” position in the library in al-Ghuri Mausoleum next to al-Azhar mosque, where he would have been working during the period of publication of these three early Cairo novels and where part of his job with the Good Loans Project involved interviewing poor residents of his old medieval neighborhood, which he admitted informed his description of his novel characters (al-Ghitani, 138).

Even after his family moved away from the medieval quarter of his birth, however, Mahfouz continued to return both in his adolescent and young adult years, when he visited former friends, such as one who worked in a textile shop on al-Ghuriya Street and initiated him to the existence of little-known neighborhood spots, including most notably, (the real)

Kirsha's café in (the real) Midaq Alley. In World War II, he mentioned spending hours in the cafés of medieval Cairo (*Mahfouz Dialogs* 128), and during his ministry position at al-Ghuri library beginning in 1945, he was based in his old neighborhood on a daily basis. To al-Ghitani, Mahfouz admitted:

My love for and attachment to the old parts of Cairo is unequalled. Sometimes one may complain of a certain aridity of the soul - you know, those moments every author goes through – but when I walk in that area, images flood my mind's eye; most of my novels came to me as living ideas while I was sitting in this area. It seems to me that there has to be some link to a specific place, or a specific thing, that is the starting point for one's feelings and sensations. For me, al-Gamaliya is that place. (al-Ghitani 181)

Place and Time in the Three Realist Cairo Novels

Naguib Mahfouz's *topos* in these three early realist novels is primarily (Greater) Cairo, although the plot settings – very rarely – move to more provincial locations within the orbit of Cairo such as al-Qanatir (*Cairo Modern*), northwards “down” the Nile from Cairo, and Helwan (*Khan al-Khalili*), southwards “up” the Nile from Cairo, and mention is made in dialog of many other locations further afield, both in Egypt (e.g. Asyut and El Alamein in *Khan al-Khalili*, Aswan in *Cairo Modern*, and Tell el-Kebir and Alexandria in *Midaq Alley*) and beyond Egypt (e.g. Paris in *Cairo Modern* and Saudi Arabia in *Midaq Alley*). The center of gravity, however, is clearly Cairo, Mahfouz's own life hub 1911-2006. As for the time-frame within these three novels, their internal (or internally reconstructed) dates range from 1933 at the earliest (*Cairo Modern*) to 1942 (*Khan al-Khalili*), within the heart of the short, thirty-year period of the “Kingdom of Egypt,” indeed, within the same period in which they were written and published. In the two introductory sections below, the principal *place*, Cairo during the Egyptian monarchy, and *time*, the interwar and World War II periods, are introduced in more detail.

Novelistic Place: Greater Cairo

The city of Cairo – which takes its name from the new royal quarter, al-Qāhira, founded in 969 by the Fatimid dynasty as an extension to the older urban areas that had grown up since the Muslim conquests of 642 – in early medieval times was for a time the largest city in the world, and by the period of the three novels, 1933-1942 (nearly a thousand years after its birth), was even larger. In 1927 Cairo's population was a little over one million, and by 1937, 1,312,000, a population level which had not yet become a burden (Raymond 319). The city's majority population, 92%, consisted of ethnic Egyptian Arabs of Muslim and Christian background, more and more of whom were recent internal immigrants to the city due to rural overpopulation⁶, and a small, centuries-old Turco-Circassian elite, including the king. In addition, a sizeable minority – 8% of Cairo⁷ in the 1927 census – consisted of 76,173 foreigners: sizable communities of Levantine Arabs, oriental Jews (35,000), Armenians, Greeks (20,000 plus), Italians (18,000 plus), British (11,000 plus), French (9,000 plus) and other Europeans (Raymond 320). The European presence was concentrated mainly in foreign enclaves such as Gezira ("the island"), Garden City, Heliopolis, Maadi, and above all, the "European" downtown⁸ – alluded to in *Cairo Modern* in Qasim Bey Fahmi's choice of a downtown flat in the Schleicher Building for his mistress Ihsan and Mahgub due to the quarter's more discreet, non-Arab neighbors. During the 1940s period of the later two

⁶ In 1927, for example, 614,000 of Cairo's one million inhabitants had been born in the city, meaning roughly 40% of Cairenes had migrated from the country (Raymond 320).

⁷ Rodenbeck includes 95,000 native-born, Arabic-speaking Egyptian Copts as part of this "minority" raising the figure to "a fifth" of Cairo (186); however, they were and are the most ancient population substratum in the country, part of the diversity, yes, but not "foreign" to Egypt in any sense.

⁸ In Arabic, normally *Waṣṭ al-balad*, or "center of town" (cf. 'Āshūr, 13). "European Cairo" is another name some Western authors such as Rodenbeck have applied to it in this era, although this is not standard in Egyptian usage.

novels, as a side effect of World War II, Cairo's population expanded suddenly as a city of exile for war refugees from the Balkans and Greece, as well as a military base for 140,000 troops from around the British Empire by 1941 (Rodenbeck 188): Great Britain itself, but also Australia, New Zealand, South Africa and India (in addition to Free French and other smaller Allied armies; Americans would arrive in late 1942, after the end date of the novels). Their presence is alluded to in the sample of soldiers crowding Hamida's tavern in *Midaq Alley*.

In terms of the city's physical growth, the preceding seventy years since the accession of the modernizing Khedive Isma'il Pasha in 1863 and the work of his chief urban architect, Ali Mubarak, had been among the most dramatic in the city's millennium of history. However, the ancient quarters of the city, including the walled Fatimid quarter containing Khan al-Khalili and Midaq Alley, were largely left untouched (and crumbling) in the French-inspired khedive's urban dream of a "Paris on the Nile," although some enlargement of major arteries in the medieval city, such as Muhammad Ali Street, and straightening, such as al-Sikka al-Jadida ("New Street"), were effected. However, between the medieval walled city and the Nile, Ali Mubarak laid out a French-style street plan of "squares" with broad avenues radiating out from them. The villas and gardens that initially filled this space, by the 1930s, had given way to urban blocks of multi-story apartment buildings and shops, creating a true, "downtown" that "recreated the life of European boulevards down to the last detail" (Rodenbeck 185). In the process, the khedive inadvertently created a "double city" (Raymond 309): a historic but crumbling and overcrowded, mainly Arab "East End" – "al-Qāhira al-islāmiyya" – and a spacious, modern, mainly European, "West End," originally called "Ḥayy al-Ismā'īliyya" after the khedive and "Al-Qāhira al-rūmiyya" (i.e. European Christian Cairo) by some Arab historians (ʿĀshūr 13). And the central meeting point of old and new, the threshold between the city's two eras and cultures, was al-ʿAtaba al-Khaḍrā' ("the Green

Threshold,” known as Queen Farida Square in the monarchy period in the three novels). As well as the point where the city’s two cultures met, it was also the main transportation hub for the expansive tram system that connected all parts of the modern city. But with its ever expanding population, Cairo began to expand in other directions as well.

By the end of the 1800s formerly separate towns such as the Nile port of Bulaq and largely Coptic “Old Cairo” became part of expanding Cairo, and new (middle-class Arab) suburbs sprouted in several directions, especially to the north and northeast of the Fatimid city, suburbs such as Shubra, north of the central railway station; Wayli; and Abbasiya north of the old northern walls (including the Sakakini and Ghamra neighborhoods mentioned in *Khan al-Khalili*); and further up the tracks to the northeast, Heliopolis and al-Zaytun. South of the old city rose the aristocratic suburb of Hilmiya, new residence of *Midaq Alley*’s only successful businessman, Salim Alwan, located between the Citadel and the Sayyida Zaynab quarter. West of Abdin Palace and behind the new ministry quarter on Kasr al-‘Aini Street rose the Arab middle-class quarter of Munira, where Mahfouz housed provincial ministry secretary, Salim al-Ikhshidi, in *Cairo Modern*.

To this in the 20th century were added (often planned) communities for the city’s multi-cultural elite such as Zamalek on Gezira north of the famous Gezira Sporting Club (founded 1882), Heliopolis in the northeastern desert (1907), Garden City south of the downtown and west of Kasr al-Aini Street (1906), and Maadi, on the train line south to Helwan (1905). Villages on the west bank of the Nile, especially Giza and Dokki, became urbanized and incorporated into Greater Cairo with the construction of bridges across the Nile, such as Kasr al-Nil Bridge in 1871.

Culturally, the Cairo of the monarchy period was modern and cosmopolitan, “the forward-looking capital of a young nation, a confident city graced with institutions of democratic government, of learning, and the arts” (Rodenbeck 210). It possessed an Opera house

modeled on Milan's La Scala – “a complete piece of Europe,” ‘Āshūr calls it (50), a new national university (at first, the Egyptian University; later, King Fuad I University; and finally, Cairo University after the 1952 revolution. It moved to Giza in 1929 and boasted the landmark European “dome” that opens Mahfouz's *Cairo Modern*), and the Egyptian Museum with its treasures from Tutankhamun's tomb acquired after its 1923 discovery. Cairo contained hundreds of cinemas (fondly recalled by name for al-Ghitani by Mahfouz in the *Mahfouz Dialogs*) as well as film studios, European and Arabic-language theaters and cabarets, exclusive clubs for the British elite (the Gezira and Turf Clubs) and the Egyptian aristocracy (the Muhammad Ali and Automobile Clubs), bars, banks, high fashion department stores such as Cicurel and Oreco, luxury hotels such as the iconic Shepherd's Hotel and Mena House at the Pyramids, and European-style food establishments such as Groppi. These amenities and the economic vitality of Egypt's capital were a continual draw for the poor, the jobless, and ambitious young men from Egypt's provinces and lesser cities, such as the three Cairo University students in *Cairo Modern* hailing from al-Qanatir, Tanta and Alexandria.

At the same time, the Egyptian capital, especially its historic quarters such as Khan al-Khalili, also contained desperately poor, completely Arab neighborhoods, often controlled by local *futuwwas* (gang leaders), where inhabitants (such as Kirsha and family in *Midaq Alley*) lived in tiny flats without water or electricity and often walked (like Hamida) because they couldn't afford the tram or bus, much less taxi fare, and even then barely ever ventured far from their neighborhood. Even in the 1940s, half of Cairo's children died of diarrhea or malnutrition by age five, and only one in seven Egyptians was literate (Rodenbeck 187).

In the middle, socially, were average Egyptian families of middle-grade government employees (such as Mahfouz's own father) who still might live in Cairo's medieval neighborhoods (such as *Khan al-Khalili*'s Kamal Khalil, employed by the Survey Department and, until 1924, Mahfouz's own family who lived in Bayt al-Qadi square, al-Gamaliya) but who

were increasingly abandoning the older quarters of Cairo in favor of the modern amenity-equipped flats and villas in the new middle-class suburbs such as al-Hilmiya (*Midaq Alley*'s lone businessman, Salim Alwan), Wayliya (Husayn Kirsha, also in *Midaq Alley*), and al-Zaytun (*Khan al-Khalili*).

In short, like the great European metropolises of London or Paris, Cairo in 1933 had more complexity than any one inhabitant, Arab or European, could ever grasp or describe. How, then, is the novelist of monarchy-period Cairo to write about it? As Franco Moretti writes concerning London of the 1800s:

How do silver-fork [high society] novels address urban complexity, then? Simple: they reduce it. Instead of [economist Charles] Booth's many-colored London [based on the social class of residents], they give us a binary, black-and-white system: west of Regent Street, one city: east of it, a different one. A perfectly ordered, perfectly legible city. (Moretti 1999, 83)

Novels necessarily, then, use narrative mechanisms to make the complexity and randomness of the real city "legible" and "turn urban noise into information" (79). The "tope" of Bakhtin's *chronotope*, whether Dickens's London or Balzac's Paris, is carefully chosen by the novelist as a foundation on which to build the novel's plot and characters. It is a necessary simplification of the whole.

Hence, non-fictional "Cairo", the Real Cairo that physically existed in its real buildings and inhabitants circa 1933-1942, like London or Paris, was much too complex (and needlessly complex) for Mahfouz to attempt to encompass in his novels. Like Dickens with London or Balzac with Paris, Mahfouz, for his fictional representation of Cairo, necessarily chose a subset of the real city – a real and realistic Cairo, but nonetheless a subset – for each of his "Cairo novels" as the "geography" of his novel. In so doing, the author left out a thousand other possible real geographic and social worlds in the same space. For instance, the real expatriate Cairo of British writer Freya Stark in WWII or the real high-society Cairo of the Jewish-Egyptian Cattai family of Zamalek, while contemporary with the equally real

geographic and social Cairos of Hamida and Abbas of *Midaq Alley* or Ahmad Akef of *Khan al-Khalili*, never intersect with these novels' characters and thus remain unmentioned.

Moreover, each of Mahfouz's three early Cairo-based novels creates separate Cairos – or rather, different subsets of the real Cairo – as the stage for its dramatic action. In *Cairo Modern* it is largely two worlds: *the student Cairo* experienced by Cairo University students from the provinces living in a new city and *the Cairo of ambitious, young ministry cadres*. The *middle-class Cairo* of *Khan al-Khalili*'s main characters intersects at many points with, but is not identical to, the *Cairo of the working-class and working poor* characters of *Midaq Alley* even though the two novels take place literally within blocks of each other in the same al-Husayn quarter. The “geography” of the two novels may be one, but the two social worlds that exist within it are totally different.

In the body of the thesis to come, “Findings,” four different atlases of Cairo are presented and analyzed: the three “Cairos” of the three novels, i.e. the unique subset of Cairo – the unique *places* - in each novel. Each novel is first analyzed separately using Moretti's mapping methodology to see trends, geographic biases, etc. in the data that give each novel its unique geographic “atlas” or blueprint. Following that, the individual geographies of the three novels are combined into one “Comparative Atlas” of Mahfouzian realist Cairo in the three novels and analyzed.

Finally, in addition to the real Cairo and these three fictional “Cairos,” one may speak of a *psychological* Cairo, the limited elements and areas of the real city that exist as a “mental map” in one city dweller's brain, such as author Naguib Mahfouz's, a lifelong resident of Cairo. He, along with every other inhabitant of Cairo from King Farouk to a beggar woman in the Gamaliya quarter, possessed a separate and unique mental map of the city as s/he knew and experienced it. The final “Discussion and Conclusions” chapter contains speculation about Mahfouz's own mental map of the real Cairo (and wider world) derived from his life

experience and how it might have interacted causally with his novelistic choice of locales in the three novels. Hence, one can say by way of summary that this thesis treats three different “Cairos” and their interactions: the real, the fictional, and the psychological.

Novelistic Time: The Historical Background

An essential part of the chronotope of the realist novel found in the three novels examined in this thesis is the realist *temporal element*: not only the place Cairo – a city that was nearly a millennium old by 1933 – but *Cairo* during a tiny subset of that millennium: i.e. *as it existed in the limited period 1933-1942*. This timeframe is somewhat arbitrary other than the fact it was a period the 30-something author had lived through recently himself; Mahfouz had no greater design in the choice of these years beyond the years that applied to each individual novel, and, indeed, unlike the *Trilogy*, there is no connection between the three novels.

However, there is a historical and cultural sameness in the period used: the thirty-year period of the “Kingdom of Egypt” (*al-Mamlaka al-Miṣriyya*) 1922-1953,⁹ following the end of the Ottoman Empire in 1918 and, consequently, for the first time since 1517, the end of Istanbul’s influence in Egypt. During this monarchy period, two kings reigned, Fuad I (1922-1936) and Farouk I (1936-1952), both non-Arab descendants of Albanian-born Muhammad ‘Ali and holdovers from Egypt’s centuries of Ottoman domination.

Meanwhile, real power in Egypt lay, as it had since 1882, firmly in the hands of the British colonial occupation governed through a chain of High Commissioners, who ceased considering Egypt a “protectorate” and gave it “independence” in 1922 and a democratic constitution in 1923. During the years between *Cairo Modern* (1933) and *Midaq Alley* (1941)

⁹ Although King Farouk was exiled following the July 1952 Revolution, the monarchy continued officially in the person of his son, Prince Ahmad Fuad, until 1953, when the monarchy was abolished.

the term “High Commissioner” eventually changed to British “Ambassador” (Sir Miles Lampson held both titles before and after the transition) after the signing of the Anglo-Egyptian Treaty in 1936, which ostensibly ended the British occupation and marked Egypt’s entry into the League of Nations as an independent nation (Raymond 318). But due to defense treaties and other interests, British troops continued to occupy Cairo, both in the Citadel and their main barracks in Isma’iliya Square (now Tahrir Square) up until 1947. And even the “independent” kings of Egypt found themselves frequently subject to the dictates of the British Foreign Office. (An infamous event in February 1942 saw British tanks line up outside ‘Abdin Palace in Cairo as the British Ambassador entered the palace unannounced to deliver a letter demanding the King Farouk’s abdication!) It wasn’t until 1954, following the 1952 revolution, that Egyptian demands for the complete evacuation of the British from Egypt were finally acceded to.

The two important “bookends” in Egyptian history to the 30-year monarchical period are 1922 – the year the British granted nominal “independence” to Egypt, after which the Egyptian “sultan” was rechristened “king of Egypt” – and the 23 July 1952 revolution by ethnic Arab Free Officers, including later president Gamal Abdul Nasser, one immediate result of which was the banishment of King Farouk, and, a year later in 1953, the abolition of the Egyptian monarchy.

In larger, global history, the year 1933 of the novel *Cairo Modern* falls within the “peacetime” of the inter-war period 1918-1939 between the two “world wars” (from the British perspective), although 1933 included Hitler’s rise to power in Germany and in 1935, the Italian Fascists occupied Ethiopia, foreshadowings of conflicts to come.

The years 1941-1942, in which *Midaq Alley* and *Khan al-Khalili* are set, fall within the middle period of World War II, especially the subset of it called the North Africa Campaign (June 1940-May 1943), in which Egypt was inevitably involved through its British

colonial rulers. (Although the Egyptian parliament itself was not persuaded to declare war on the Axis until February 1945.) The “war”, as far as Egypt’s involvement was concerned, began with Mussolini’s declaration of war on Britain in June 1940 (immediately involving British colonial Egypt), leading to the North Africa Campaign pitting Allied armies against Axis armies, and culminating in the 1st and 2nd Battles of El Alamein in 1942 (mentioned in *Khan al-Khalili*). It all ended on 13 May 1943, when Axis commanders surrender in Tunisia, formally ending the war in North Africa. For Cairo, the existential threat from the Italian, then German, presence in Libya next door meant life under martial law, expanded censorship and incarceration of Axis nationals such as Cairo’s largely pro-Fascist Italian men, the small German (including German Jewish), Austrian and Hungarian communities, as well as pro-Vichy French (Rodenbeck 188). Many Egyptians, whose anti-British nationalism predated the war by many decades, often sided with the Germans (Mahfouz offers examples of several such characters in these novels) but were happy for the economic benefits due to the war effort, including the British army’s hiring of 200,000 Egyptians at attractive salaries to help in the war effort (Rodenbeck 190). This phenomenon is seen in the characters of Husayn Kirsha and Abbas Hilu in *Midaq Alley*, who further their life goals by leaving their miniscule Cairo *ḥāra* for well-paid jobs at Tell el-Kebir’s army camp.

Period politics and movements in Egypt

The years 1933-1942 in Egypt also witnessed the development of several historically important political and unofficial ideological movements in modern Egypt that are reflected in Mahfouz’s three novels. Dialog in *Cairo Modern* (163), for instance, mentions the two constitutions of 1923 (establishing a parliamentary democracy) and 1930 (returning more power to the monarch, which was highly controversial to members of Saad Zaghloul’s

nationalist, anti-British, Wafd party). Officially, since “independence” in 1922, Egyptian democratic life, always within the bounds that the palace and British embassy would allow, involved a series of prime ministers from various parties, now Wafd, now the pro-monarchy Union party. This back-and-forth between various ruling parties and coalitions is alluded to in *Cairo Modern* (and was a crisis to lower-level ministry workers such as Mahgub ‘Abd al-Da’im that August and September 1933 under their ministers). In the real Egypt outside the novel, the premiership was taken away from Isma’il Sidqi Pasha of the People’s Party in September 1933 (“The prime minister has lost the palace’s confidence,” relates Ahmad Badir (186)) and given to Abdel Fattah Yahya Pasha and his pro-monarchy Union Party. This back-and-forth between Wafd and Union parties throughout the 1930s and early 1940s also reflected the power struggles between the king, who supported the Unionists and distrusted the Wafdists for their democratic rhetoric, and the British, who distrusted the Wafdists for their anti-British nationalist rhetoric but also distrusted the loyalties of the king and his Unionist supporters. When Mussolini declared war on the Allies in June 1940, the British move quickly to get rid of Unionist PM Ali Maher Pasha (a clear proxy for the king, who was suspected of pro-Axis sympathies) in favor of non-Wafdist, pro-British, Hassan Sabry Pasha and, after his sudden death, Hussein Sirri through February 1942, when the German Afrika Korps arrived in North Africa. Following that, the British strong-armed the king into agreeing that his old Wafdist enemy, Mustafa El Nahas Pasha, could be prime minister because El Nahas was more reliably anti-Axis and willing to work with the Allied cause through the war’s conclusion. These national political developments are felt even in Mahfouz’s *Midaq Alley*, far from all this high-level political action when, in one chapter, the neighborhood plays host to an election campaign in the period Wafdist leader El Nahas is merely a “politician” (148) (between his premierships in 1937 and 1942) and the alley’s “independent” local candidate lets slip his real loyalty to the Wafdists.

Unofficially, the era had also witnessed the recent foundation and growth of two other critical movements in 20th-century Egypt: the Muslim Brotherhood (founded 1928), like the Wafd Party, aiming to rid Egypt of British rule, but unlike them, seeking to return Egypt to its non-Western Islamic roots, and the Egyptian Communist Party, which had joined the Communist International in 1921 and drew inspiration from the ongoing socialist movement in Russia following the then-recent 1917 revolution. Among our novels, *Cairo Modern* showcases both trends: Ma'mun Radwan is an early prototype of the believer in political Islam,¹⁰ while Ali Taha represents the socialist-secularist pole among the Egyptian intelligentsia. In *Khan al-Khalili*, socialist-agnostic, Ahmad Rashid, is outspoken in his pro-Russian sympathies in the war among his Zahra Café companions. In *Midaq Alley*, on the other hand, new ideologies are still largely absent. However, these larger national political and ideological forces feature in Mahfouz's three novels to varying degrees; indeed, to the overwhelmingly Egyptian cast of characters in the novels, they have greater relevance and immediacy than the earth-shaking, but distant, events in East Asia, Europe, Russia and neighboring North African countries.

The Timeline of the Three Novels

As for the internal timeframes within the three novels themselves, the years (sometimes months) in question (usually not mentioned in the novels themselves) can be derived from internal evidence in the three texts, the earliest being *Cairo Modern* (set in 1933), *Midaq Alley* (set most probably in 1941 and 1942), and *Khan al-Khalili* (also set in 1941-1942). This effort at dating the three novels should not be considered a waste of time here due to some

¹⁰ Mahfouz's first explicitly Muslim Brotherhood character, Khadija's son Abd al-Mun'im, however, does not appear until *Sugar Street*, the final novel in the *Cairo Trilogy*.

hypothesized “artistic license” given novelists or irrelevancy for three reasons. Mahfouz wrote the two WWII-era novels, especially, five years or less from the events of the war, making them still fresh in Mahfouz’s mind. Secondly, the 1940s were Mahfouz’s realist period in which such attention to factual detail was part of the writer’s intended generic focus. And most critically, specifying the years during which the novels’ plots unroll is required to obtain the most fitting period maps on which to plot places in those novels, as the geography of Cairo was changing rapidly during the two decades in question.

The earliest novel in time setting is *Cairo Modern*, occurring within a single year, 1933. In the opening chapter, Mahfouz places it in the month of January (year unmentioned) and follows events of that year through the end of September of the same year (with the antihero Mahgub ‘Abd al-Da’im impatiently awaiting his new salary rise in October). However, from later dialog about world events on board Iffat Bey’s yacht on the Nile, the year is unmistakably 1933, as a guest speaks of “President Hindenburg” as leader of Germany (he died in office in August 1934) and the “Nazi Party’s successful rise to power” (Hindenburg appointed Hitler Chancellor in January 1933) (*Cairo Modern*, 209). However, these world events, occurring far beyond Egypt, are mere “storm clouds on the horizon” for the four Cairo University students in that peaceful year during King Fuad’s reign. Yet inclusion of this “current events” tidbit in the novel by the omniscient author post-WWII can hardly be considered accidental foreshadowing – indeed, a guest on the yacht predicts that “the future holds a bloody war” (209).

Real-world “history” is most critical to the novel *Khan al-Khalili*, as its plot revolves around the historic bombing of Cairo by the Luftwaffe on 18 September 1941 (1), causing the fictional Akif Effendi Ahmad family within days to pull up roots in its bourgeois Sakakini neighborhood and move for spiritual and physical shelter to an apartment within the spiritual radius of the mosque of al-Husayn, the Prophet’s grandson and martyr. Italian planes, too,

had bombed the southern suburb of Maadi nearly a year before on 19 October 1940 (Cooper 58). However, the Italians had not managed to intimidate Egyptian Arabs as the Germans had. In fact, in *Khan al-Khalili*, Mahfouz has a character in the novel's bomb shelter say – after nothing happened after a subsequent raid: “It was an Italian raid. The Germans don't make mistakes!” (74).

Another historical anchor date occurs near the end of the novel (Chapter 50), with the men (always the men!) at the Zahra Café, one pro-German, one pro-Russian, discussing events “on the day German forces reached al-Alamein,” which lies within easy distance of Alexandria (282), i.e. 30 June 1942. The novel's final chapter, 51, in yet another political discussion at the Zahra Café, provides evidence that the First Battle of El Alamein (1-27 July 1942), along with the civilian panic and evacuations of late June and early July, were now safely past and that the “German advance had been halted at al-Alamein” (289). The last firm dates in *Khan al-Khalili* are at the end of August, with the Akif family planning to move into a new flat in al-Zaytun the beginning of September (286). The move is to be “the next day,” putting the novel's final date as 31 August, 1942. On this date in world history, the future of the North African war was still up in the air, with the “first real sense of [Allied] victory” not coming until 12 November, after the Second Battle of El Alamein and the fall of Tobruk in Libya (Cooper 226). The temporal and poetic pivot of the novel internally, however, is the Hijra calendar, with events bridging one Ramadan at the novel's start to another Ramadan at novel's end, closing on the night of Mid Shaaban of AH 1361 (1942), as Ahmad Akif looks out one last time over his Khan al-Khalili neighborhood bathed by the light of the full moon (290).

The Second World War is a much more distant echo in Mahfouz's third Cairo novel, *Midaq Alley*, than in *Khan al-Khalili*, making the novel the most complicated to date in relation to outside events. The lengthy discussions of world and local politics by the ministry

bureaucrats and university-educated Egyptians in *Cairo Modern* and *Khan al-Khalili* are absent here. From internal evidence, it is clear that its novelistic timeline begins sometime after Mussolini's declaration of War against the United Kingdom in June 1940 and the entry of the British in Egypt into the war (*Midaq* 33), as Hussain Kirsha is already working for the British war effort in Tell el-Kebir in the opening chapter, just as it is clear that the war is still ongoing (through 12 November 1942, with the Allied expulsion of the Germans from Egypt and recapture of Tobruk, Libya).

Early discussion in *Midaq Alley* of German involvement in the North Africa Campaign and the failed Italian invasion of Egypt by the end of 1940 (34), suggests the novel's probable *terminus post quem* (earliest possible date) as 14 February 1941, when German field marshal Rommel with his Africa Corps arrived in Libya. However, its storyline could well begin anytime from February to June of that year, too. Midway through the novel in Chapter 19, the author alludes to Operation Barbarossa, the German invasion of Russia on 22 June through 5 December 1941, when he has café owner Kirsha wonder "whether the Russians would not be wise to accept the unilateral peace offered them" (152). This is obviously before the decisive defeat of the Germans at the battle of Stalingrad in February 1943, after which any thought of Russian surrender was moot. As a *terminus ante quem* (latest possible date) Mahfouz offers another helpful historical clue from Egyptian politics in the same chapter. In the alley's neighborhood election campaign, Mustafa al-Nahas Pasha is mentioned as merely "the politician" (148) rather than as prime minister, which he became for a second time on 6 February 1942 (and held the position until October 1944, long after the end of Egypt's involvement in the war).

Hence, the events of Chapter 19 had to occur before February 1942, and given the allusion to Operation Barbarossa, which ended in December 1941 and no allusion to the German defeat at Stalingrad in February 1943, one possible timeline scenario (#1) of the

novel is somewhere between – as beginning point – February (certainly, no later than June) 1941 and – as ending point – February 1942 being the absolute, latest possible date – that is if the allusion to Nahas Pasha as a mere “politician” is taken historically – unless the local election campaign in Chapter 19 is still far from the end of the novel and might actually be related to the transition to power of Nahas Pasha in 1942.¹¹ A complication to this scenario, however, comes from the vague statement at the end of the novel by Abbas that “things are ending for us [at Tell el-Kebir] too, so they tell us,” to which Husayn replies, “How can the war end so quickly?” (247). But which “end” is referred to? The end of the war in Europe was not until May 1945; the end of the war in North Africa came earlier, in May 1943; the expulsion of Axis forces from Egypt came in November 1942. The likeliest scenario to fit the vague allusions to world history in the novel is the end of 1942, when the Axis armies were in full retreat from Egypt following the Second Battle of El Alamein and Egypt was out of danger but the North Africa Campaign was still ongoing. Until the decisive switch in the Allied forces’ bad luck in October of 1942, there would be no talk at Tell el-Kebir of any (pro-Allied) end to the war. A post-El Alamein ending would also allow American troops to be present in Cairo, which Ibrahim Faraj alludes to (223). Hence, the most probably dating scenario (#2) for *Midaq Alley*: February 1941-November 1942 (at latest, January 1943).

However, this lack of historical detail in *Midaq Alley* can hardly be accidental, as the author liberally provides such clues in his other two realist novels. Realism in novel writing in this case would seem to require a realistically low level of knowledge of (or interest in) the

¹¹ If this first dating scenario is correct, one anachronistic historical note in *Midaq Alley* is Hamida’s pimp, Ibrahim Faraj’s threat to her that “American officers will gladly pay fifty pounds for virgins!” (223), which is historically improbable, since Cooper (231) writes that American military arrived in Cairo only “the last two months of 1942,” when Nahas was already prime minister.

outside world by the uneducated or under-educated inhabitants of this working-class *hāra*, and that is what we find.

Cultural and Political End Points

Equally as important as the *political* start and end dates of historical eras such as the Egyptian monarchy are dates marking decisive *cultural and ideological* shifts that effectively divide one era from another in lifestyle and worldview. (Dates of political and cultural shifts often do not coincide.) Not long after the timeframe of these three novels, a cultural earthquake was to strike that decisively ended the “cosmopolitan” Cairo described in these novels. Just months before the native Egyptian *political* revolt against British imperialism and Egypt’s centuries-old non-Egyptian aristocracy in the 1952 Revolution that toppled King Farouk was an equally important *cultural* revolution, “Black Saturday” on 26 January 1952.

While Black Saturday was at the least a rejection of the British, who had still kept 80,000 soldiers in Egypt even after WWII to guard “their” Suez Canal, more deeply than this, Black Saturday was also in essence a violent rejection (at least by some segments of society) of Egypt’s century-old “love affair” with the West and Western ideas. Indeed, the targets of the arson and attacks on civilians, confined mainly to the European downtown, were not only symbols of British culture, such as Sheppard’s Hotel, the British-only Turf Club, British Airways main office, Barclay’s Bank and Thomas Cook’s, but anything Western: Madame Badia’s cabaret on Opera Square, Groppi and the Greek Club above it, cinemas, nightclubs, elite European department stores, even King Farouk’s favorite casino, and every liquor outlet. The Egyptian police stood by and the army stepped in only very late in the day. By the end of that one day “nearly every symbol of *cosmopolitan* Cairo lay in ruins” (Rodenbeck 200, emphasis mine).

The final *coup de grâce* that “sealed the fate of Cairo’s cosmopolitan elite” (Rodenbeck 2000) and Cairo’s multi-ethnic mix was, however, political: the 23 July 1952 revolution and the series of Egyptian-only nationalistic policies following it by which thousands of British, French, Greeks, Italians, Egyptian Jews, and other non-Arab ethnicities lost their jobs, had property confiscated, were imprisoned as “public enemies,” or even, after the Suez Crisis, expelled from Egypt. Many more chose exile voluntarily to avoid these fates. Hence, these two end points in 1952 changed the ethnic composition of Cairo irrevocably.

The world Mahfouz portrays, then, in these three early Cairo novels is the final days of an era (“the glory years” to some, such as architectural historian Samir Raafat), the era of a more ethnically cosmopolitan Cairo, the era of the ascendancy of Western colonialism and the Egyptian Turco-Circassian aristocracy in Egypt that no longer exists. It is a lost world of which even the place names in these novels – King Fuad I Street and Queen Nazli Street – have disappeared, replaced by their Arab socialist versions “26 July Street” and “Ramses Street.” Indeed, these were cultural and political changes that changed the map of Cairo.

The modern Middle East, based on the birth of the Arab League post-WWII (1945), the declaration of the State of Israel (1948) and the subsequent three Arab-Israeli wars, the ongoing Palestinian crisis, the eventual economic boom of the Arab oil states, and finally, modern Egypt, with its military-led revolution in 1952 and sixty-year succession of military rulers – all this was still to come.

Views of Place and Space in Literature

Among the formal constituents of the novel, place or “topos” has frequently been paired with, or opposed to, the constituent “time”. Indeed, human language universally contains categories that answer the questions “where?” and “when?” that function as adjuncts to the core ele-

ments of the sentence: actors (grammatical subjects) and actions (verbs). Indeed, at base, space and time are part of the human mental experience of reality expressed in human language, of which the novel is but one (very advanced) form of discourse. In classical narratology, place along with time has been subsumed under “setting”, which is in turn subsumed under the term “plot”. “Since events need to be located in space and time, the where and when of narrative have always been implicit in the standard definition of plot” (Fludernik 903), although in more modern, experimental writing, the two have at times taken precedence in narrative focus over traditional action-based “plot”.

However, some believe that human experiences and perceptions of time and place have not been uniform historically and culturally, and point as evidence to the apparent differences of perspective on space and time that are visible in the changing forms of the novel. Literary theoreticians such as Mikhail Bakhtin, Russian Marxist literary critic and philosopher (1895-1975), have hypothesized that, according to classic Marxist historical analysis, as small collectives of humans evolved from small bands of closely-related hunter-gatherers, into classless agriculturalists on small settlements, then into complex, class-based urban civilizations, human perceptions of space and time have also evolved. As human society has grown more and more complex through history, so has the novel developed historically “toward increasingly particular and concrete notions” of space and time (Marcus 1259). Bakhtin’s famous 1937 essay “Forms of Time and of the Chronotope in the Novel” describes the evolution of the *chronotope* of the novel (i.e. a fusing of time + place in one term) from folkloric (with its vague, unspecified places and times, e.g. “long ago in a far country”) to concrete and particular places, times and characters, the pinnacle of this development perhaps being the realist novel of the 18th and 19th centuries exemplified by Balzac’s Paris and Dickens’ London. The innovation in the 18th-century novel, according to Ian Watt in *The Rise of the Novel* (1957) was “particularization of characters, time and space

in the context of 18th-century philosophy,” namely the emphasis on the individual in the philosophy of Descartes and Locke (Marcus 1260). Critic Lennard Davis attributes a similar particularization in European novelistic place to politics: the influence of the 19th-century European colonial mentality towards possession of territory and views of individual property (Marcus 1260).

In this historical development of the novel can be seen varying categories of place, and literary theoreticians such as Earl Miner and Lennard Davis have suggested various typologies of novelistic place (Marcus 1260). Miner, who examined primarily early modern Western literature (e.g. Dante and Shakespeare) classifies place in the novel in three ways: as “common”, “proper”, and “improper”. In other words, some places in the early modern novel are unidentified and unnamed (e.g. “a mountain”), others are named and found in the real world (Rome), while others are unreal or metaphorical. Davis, who analyzed primarily 19th- and 20th-century novels, offers a three-way typology of “actual” (e.g. Paris), “fictitious” (George Eliot’s *Middlemarch*), or “renamed” (Fitzgerald’s West Egg and East Egg, standing for the US Midwest and East Coast). Marcus writes:

The trajectory from Miner’s schema to Davis’ is the trajectory of the novel, moving from relatively abstract and undifferentiated place in the early Greek novel to increasingly particularized place in the realist novels of the 18th and 19th centuries, followed by self-conscious reactions against or intensifications of particularization in 20th-century modernism. (1260)

The relation between the two “setting” constituents of time and place, also, has been perceived differently by theoreticians of literature. In the field of narratology, even when traditionally “secondary” foci such as place and time are given primary focus and the plot is displaced as central, it is normally *time*, not place, that has been the analytical focus of scholars of literature (Fludernik 903). Entire books have been devoted to exhaustive categorization of all the possible relationships of time to the story, such as Paul Ricoeur’s *Time and Narrative* (1985) and Gérard Genette’s *Narrative Discourse* (1980). Indeed, in the

Encyclopedia of the Novel article on “Narratology”, 70-odd lines are devoted to “temporal structure and chronology,” whereas place receives only passing mentions. Narrative and novel theory about “place” and “time” in literature have also involved discussion of spatial metaphors in novels (i.e. using spatial and architectural language to describe non-spatial novelistic elements such as emotion etc.) and “the space of the book” (i.e. the layout of words and format on the page) (Marcus 1259); however, these latter areas are beyond the scope of the present thesis.

In philosophy, “father of the French new critics,” Gaston Bachelard, in his *Poetics of Space* (*La poétique de l'espace*) composes philosophical meditations on “space” and the images of various generic spaces that have attracted the imagination of authors and poets: human-sized spaces in which traditional plots can happen such as the house – the “houses of man”, and smaller spaces such as drawers, chests and wardrobes (what he terms “the houses of things”), corners, nests, shells (i.e. the houses of animals), and even more abstract spatial concepts such as the “dialectics of large and small” (xxxiv) in his chapters on “miniature”, “intimate immensity,” and “the phenomenology of roundness.” His “spaces” discussed here, however, are more abstract than the spaces traditionally dealt with in discussions of the novelistic elements “setting” or “place”, such as countries, cities, buildings, streets, etc., which are the foci of the present study.

In a similar vein, Russian semiotician and literary and cultural historian Yuri Lotman writes on “artistic place” and spatial relations from a more abstract, meta-physical angle, as when he analyzes Russian poetry by Tioutchev and Zabolotski in his essay “The Problem of Artistic Place” from his book *Structure of the Artistic Work*. Here he explores the implications of their poems’ spatial metaphors involving vertical relations “above” and “below” and “high” and “low” tied to ideas of heaven, daily life, even hell (Lotman 70) or movement through space and travel, which he connects with the idea of death (ibid, 74).

More relevant to this paper are the degrees of “place” size in relation to the individual suggested by Mull and Rohmer using their metaphor of onion layers. The innermost layer is the individual, followed by places surrounding her/him, which are compared to “shells”: her/his skin is the innermost shell in which s/he lives, followed in increasing size by her/his clothing, movements, room, apartment, building, neighborhood, city, region, country, and the world. The individual exists simultaneously at all these levels but can choose to withdraw into an inner “shell” or expand beyond it (cited in Qāsim Dirāz 60, translation mine). In the map method proposed by Moretti, the level of focus is mainly at the building to continent level, as in standard cartography, which goes beyond this to include the hemisphere and world level. Beneath these levels, building layouts and blueprints are required to depict apartment- and room-level detail.

Efforts have been made to describe and categorize these more traditional literary “spaces”. Egyptian novelist Muḥammad Jibrīl has contributed a volume within a literary criticism series devoted to place in the Egyptian novel entitled *Miṣr al-Makān* (“Egypt, the Place”). Like Bakhtin, he recognizes that there can be “no event without time or place” (18). However, he argues that place in some literary works serves not only as a “framework or background” to events, but may even be “transformed into a participating element in the literary work, into one of its characters; indeed, it may become the “main protagonist” (9). Place can therefore legitimately be considered “a literary character” (*shakhṣiyya adabiyya*), as he writes in his first chapter (11). In *Midaq Alley*, he suggests, the alley itself is a “main character” (16) and not just a container inside which its inhabitants play their roles. In the body of Jibrīl’s book, examining a large corpus of Egyptian literature, Jibrīl selects and analyzes a large variety of locational topics important in Egyptian national life: Egypt, the city, the village, the small farmstead, the alley, the *mashrabiyya* window, etc., even *moving*

places – vehicles such as the horse-drawn *hantur*, etc., but these are generic places, rather than specific ones, unsuited for mapping.

Joseph Frank in “Spatial Forms in Modern Literature” sees place and time as opposite poles between which authors of various periods oscillate – now giving priority to place, now giving priority to time in their texts (Marcus 1259). However, to Frank, space is primary – and he offers his concept of “spatial form” in which authors of the modernist period can “subvert” chronological order and negate or replace time in narrative by relying on the change of place.

Perhaps the most famous theoretical work on place and time is Mikhail Bakhtin’s essay on the chronotope in his collection *The Dialogic Imagination*. Marcus considers Bakhtin’s fusion of the two elements of time and place “a more fruitful approach” (1259) than claiming the primacy of one element over the other. Bakhtin defines the “literary artistic chronotope” (as opposed to the use of “chronotope” in mathematics and the sciences) as “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature” (84), in other words, how various novelistic genres appropriate and adapt time-space in reality to suit the purposes of the authors of novels in various historical periods.

In his long essay Bakhtin analyzes various Classical-to-early modern forms of the novel and finds that each one is a unique blend of spatial and temporal elements which can therefore be used as an identifying and genre-defining characteristic: “it can even be said that it is precisely the chronotope that defines genre and generic distinctions” (85). However, while his focus is ostensibly the fusion of time and place, surprisingly little explicit mention is given in the essay to *place*, whereas time is frequently dealt with at length. As one example of a discussion of the spatial dimension of a chronotope, Bakhtin claims that in the Greek/Byzantine Romance, space is “utterly abstract” and non-particular: shipwrecks need a sea, but the particular sea is not relevant. Space is *interchangeable*: “what happens in Babylon could

just as well happen in Egypt or Byzantium and vice-versa” (100). Space in these novels is also necessarily alien, completely foreign and “other” than the author’s and reader’s native world, which might put constraints on the free workings of chance and adventure, since it is better known. On the other hand, in the chronotope of the (ancient) travel novel, the locational center is the author’s homeland, which is then compared with new lands encountered by the hero(es). And as the journey is, by definition, linear, guarding the chronological order of the time dimension is critical.

However, a weakness – or incompleteness, as he himself admits – of Bakhtin’s 1937 chronotopic survey of literature here is that the majority of the essay covers only the *early period* of Western literature, from Classical literature (the Greek/Byzantine Romance) to the early modern novel (Rabelais, d. 1553), and touches on the subsequent 400 years of Western literature only in a final rush in his concluding pages – a pity, since the three Mahfouzian novels examined here belong firmly to the later, *realist* school of the novel. Bakhtin does briefly discuss “the great realist writers” such as Stendhal, Balzac and Flaubert, in whose writing place becomes very specific: “the weaving of historical and socio-public events together with the personal and even deeply private side of life” (247) and who have an ability to “see” time in space, as in Flaubert’s descriptions of how time and history have worked on specific houses, streets, cities, rural landscapes etc. to change them (247), just as Mahfouz describes the alley’s various roles and changes over the centuries in his opening chapter in *Midaq Alley*.

However, concerning Bakhtin’s famous essay, literary historian Franco Moretti, the creator of the mapping methodology used in this thesis, writes in his *Graphs, Maps, Trees*: “Take Bakhtin’s essay on the chronotope: it is the greatest study ever written on space and narrative, and it doesn’t have a single map” (35). Maps, after all, are a centuries-honored technique for displaying real world geographic and place information in two dimensions. In

response, Moretti asks himself whether maps might be “superfluous” in literary analysis (35) – i.e. since Bakhtin and other literary critics and literary historians have managed to discuss and analyze place in literature in verbal form only or have created typologies of space such as Jibrīl’s 115-item index of Egypt-focused places. Are words and lists enough for analysis of place in the novel, as the conventional literature about place might have us believe, or are maps perhaps a critical missing tool in literary analysis of place? Franco Moretti believes they are.

RESEARCH METHODOLOGY

Out of the various ways to analyze the role of *place* in the (realist) novel – such as using words or place lists, as seen above – the method selected for this thesis is one proposed by Italian literary historian Franco Moretti, Danily C. and Laura Louise Bell Professor in the Humanities at Stanford University and founder of the Center for the Study of the Novel. Moretti has proposed a rigorous methodology for the study of place in world literature – transforming *verbal* place information in literature into *visual* information via maps – an approach he laid out in his 1998 manifesto in book form,¹² *Atlas of the European Novel 1800-1900*, and again in 2007 in *Graphs, Maps, Trees: Abstract Models for a Literary History*.¹³

Moretti's Larger Project: "Distant" and not "Close Reading"

Although a literary historian, Moretti, as an academic Marxist, has continually been on a quest for useful theoretical frameworks originating in the natural or social sciences to analyze literature, theories that are "uncompromisingly materialistic," "historical," "supported by empirical evidence" (*Graphs, Maps, Trees* 121). For the study of literature, he has been drawn to the theory of evolution, (Immanuel Wallerstein's) world-systems theory from economics, and more recently, network theory, all of which originated outside the literary field. Writing in 2013, Moretti explains that "evolution, geography and formalism [are] the

¹² Original publication year in English was 1998; the paperback edition used in this paper was published in 1999. (The Italian version, *Atlante del romanzo europeo 1800-1900*, appeared first, in 1997.)

¹³ From the title of this later book, it is clear that Moretti's mind and spirit are artistically restless. While still committed to his earlier map-based "Atlas of the Novel" project, he has been continually seeking out and testing new tools/methodologies by which to analyze the novel. Mapping novels, his 1998 focus, is only one of many!

three approaches that would define my work for over a decade [1999-2009]" (Moretti 2013 2). In addition, at the Center for the Study of the Novel currently, its wide-ranging research by multiple academics is coming to rely more heavily on quantitative research methods, and even then, Moretti's search for the most fitting general theory continues (Moretti 2013 122). However, the main theory which informs his map methodology in *Atlas of the European Novel* derives from world-systems theory.

From Moretti's perspective, this map methodology can be considered a subset of a much more "ambitious" research project he has proposed whose object is *Weltliteratur*¹⁴ (World Literature) analyzed at a higher, more abstract, data-mining level, involving meta-analyses combining many smaller analytical studies by other literary researchers into one. This meta-project/philosophy he terms "distant reading" or highly abstracted "reading"/analysis of world literature in which the individual work, even a literary "canon" of a few "best works," is sacrificed for the sake of seeing macro-level trends and patterns in literature – abstract units such as literary "devices, themes, tropes – or genres and systems" that are larger than any one text (Moretti 2013 49).

"Close reading" in this nomenclature would be the traditional reading/analysis of specific literary works from a small literary "canon" rather than (the abstracted analysis of) multiple works used in "distant reading." To Moretti, such conventional "close reading" would include even currently in vogue literary approaches such as new criticism and deconstruction (ibid), whose scope is still very low level. To borrow a laboratory analogy here, one could say that Moretti seeks to focus his literary "microscope" many levels of focus above traditional analysts' focus at the lowest microscopic level (i.e. single texts) in order to

¹⁴ The term *Weltliteratur* goes back nearly 200 years to Goethe in 1827. Moretti prefers the term "world literature" to "comparative literature" (cf. *Distant Reading*, 48).

study the whole organism (e.g. the genre of Realism) rather than just its cells (e.g. individual realist novels).

Now if we take this model seriously, the study of world literature will somehow have to reproduce this ... relationship between [low-level] analysis and [high-level] synthesis – for the literary field. But in that case, literary history will become ‘second hand’: a patchwork of other people’s research, *without a single direct textual reading*. (Moretti 2013, 48)

In *Graphs, Maps, Trees* he offers three different methodologies, or “analytical tools” inspired by the sciences (“a trio of artificial constructs”) for analyzing literature “distantly” (1).

Graphs are one of the most abstract methods, borrowed from quantitative history; *trees* are borrowed from evolutionary (and linguistic) theory and show hierarchical relationships (of origin etc.). However, it is the second methodology – *maps*, borrowed from the field of geography – which informs the present study.

Smaller exercises in “distant reading,” or at least, less “close reading” such as the present thesis, should therefore be useful to Moretti’s macro-project, as they provide the smaller pieces from which the larger mosaic is composed. To borrow social historian Marc Bloch’s phrase, such smaller studies provide “years of analysis for a day of synthesis” (cited in Moretti 2013 47), i.e. many smaller individual analyses allow later meta-analysts to synthesize their findings “in a day” at the highest level. In the case of this preliminary “atlas” of (early) Mahfouzian Cairo, it should allow later synthesizers to combine it, first, with other similar studies of Mahfouz into a macro-analysis of “the Mahfouzian Novel” and above that, a macro-analysis of the Arabic Novel, and finally, a macro-analysis of the Novel in World Literature as a whole.

Given that Moretti’s own admitted area of literary expertise is limited to “West European narrative between 1790 and 1930” and that he “feel[s] like a charlatan outside of Britain or France” (Moretti 2013 45), the current thesis as one attempt at (slightly) “distant reading” within Arabic Literature gives, it is hoped, useful confirmation of the validity of

Moretti's methodology in a subdomain in which he is inexpert – the Arabic novel – and may be useful to his larger project in addition to its more immediate relevance to the field of Arabic literary studies. “A good method should prove itself by producing interesting findings,” Moretti writes in *Distant Reading* (139), and it is sincerely hoped the current study does produce the lower-level “concrete results” that his ambitious World Literature project is based on.

Moretti's Map Methodology

In his 1998 book *Atlas of the European Novel 1800-1900*, Moretti first explained his new research method: the systematic use of (actual, not metaphorical) maps to visualize (i.e. make visual) place information in the texts of novels or, better still, *genres* of novels, to see any unthought-of patterns that might emerge, that might suggest new questions and lines of inquiry. “Questions put to the form of the novel, and its internal relations: *this is what my maps try to do*” (4, emphasis mine). Moretti would conduct experiments on literature – asking research questions and mapping the data to answer them. And the result of this step would be “an image [map] – a *pattern* that made me see a book, or a genre, in a fresh and interesting way ...” (*Atlas*, 4). Moretti continues:

[Literary maps] highlight the *ortgebunden*¹⁵, place-bound nature of literary forms: each of them with its peculiar geometry, its boundaries, its spatial taboos and favorite routes. And then, maps bring to light the *internal* logic of narrative: the semiotic domain around which a plot coalesces and self-organizes. (*Atlas* 5)

But the map is an *intermediate* stop: it is not an end in itself, but a visual presentation of the data that serves as an objective basis for analysis and conclusions. And as he explored the use of the new mapping method, Moretti came to realize that the new method would need new

¹⁵ In German, *ortgebunden* is an adjective meaning literally “place-bound”, i.e. genres are often, as Bakhtin found, organically connected to certain spaces or types of spaces.

data: the proper source of the data to be mapped, was not just the individual text but the whole literary form/genre, and hence, the literary field needed to be “enlarged” to include data from the 99% of published literature in a genre that falls into disuse over time and is ignored (5).

In *Atlas* Moretti offers three chapter-long, exploratory studies demonstrating his new mapping methodology: (1) “The novel, the nation-state,” (2) “A tale of two cities,” – an in-depth study of London and Paris in 19th-century literature, and (3) “Narrative markets, ca. 1850” – a study of how French and British novels in translation came to dominate more peripheral European markets. *Atlas of the European Novel* was, he writes, “half methodological manifesto, half pragmatic example” (Moretti *Atlas* 6), beginning with an analysis of the two areas of literature in which he claimed expertise: the 19th-century European novel and the early Spanish *picaresque* novel.

His larger stated goal in this book-long “manifesto” is to start a “wider enterprise of a *Historical Atlas of Literature*” (*Atlas* 6, emphasis mine). Never simply a narrow look at the European novel only, Moretti’s larger project aims to encompass the use of geography/place in World Literature as a “planetary form” – and certainly not least within World Literature, we may include Arabic literature, the modern Arabic novel, and as a subset of that, the novels of Naguib Mahfouz. (And as our subset of that subset in this thesis, the early realist 1940s Cairo novels of Naguib Mahfouz.)

But why this interest in creating an “atlas of the novel”? Why use maps to ask questions of literature? Moretti argues for what he terms the “simple idea” that:

Geography is not an inert container, is not a box where cultural history ‘happens’, but an active force, that pervades the literary field and shapes it in depth. Making the connection between geography and literature explicit, then – mapping it: because a map is precisely that, a connection made visible – *will allow us to see some significant relationships that have so far escaped us.* (*Atlas* 3, italics mine)

His method, he says, allows literary scholars to study two possible relationships between literature and geography: “the study of space in literature” (“place” as used in the novel, i.e. fictional space) or “the study of literature in space” (published literature and its relation to the real world – geographic centers of writing, publishing, translation, etc., i.e. real historical space) (*Atlas* 3). In this thesis the first relationship is the one to be studied: space (Naguib Mahfouz’s version of Cairo) in his 1940s realist novels.

As the research method for both kinds of study above, Moretti is inspired by the scientific method in the natural and social sciences (*Graphs, maps, trees* 2). In *Atlas of the European Novel*, he proposes “the systematic use of maps” as “intellectual tools” that “dissect the text in an unusual way, bringing to light relations that would otherwise remain hidden” (*Atlas* 3, 4), to seek for patterns. The literary analyst here, like the chemist, is free to be creative and choose the variables to examine: characters and relations between them, movements in space or plot (beginning where, ending where?), social variables (rags to riches, or riches to rags), etc. Such literary experiments succeed, he claims, “thanks to abstraction and quantification” (*Atlas* 5), which is why the methodology becomes more potent the more high-level data that its experiments are given. Rather than study just one novel, the literary historian or sociologist can throw all of Balzac’s Paris-based novels or all 19th-century mystery novels, for example, “into the machine” at one time to see what patterns come out. Hence, the slightly wider scope of this research thesis (three early Mahfouz Cairo novels) rather than just one (e.g. *Midaq Alley*). And hence, why the author of this thesis, in the role of a Morettian literary historian, strives to control the variables: Cairo in Arab novels, yes, but only within a certain era and only in novels by one author.

In *Atlas* (and later *Graphs, Maps, Trees*), Moretti offers scores of example figures created using his map-based experiments applied mainly to the 19th-century novel. Below are three examples – not an exhaustive typology – of his map styles. The first is a simpler

example: “Jane Austen’s Britain” (19), one cumulative map of six Austen novels examining where the author’s geographic focus is based on where “narrative complications” in the plot occur. Clearly, her novelistic focus is a limited geographic area: England only, not the whole of Great Britain, and then, only Southern England of the large estates.

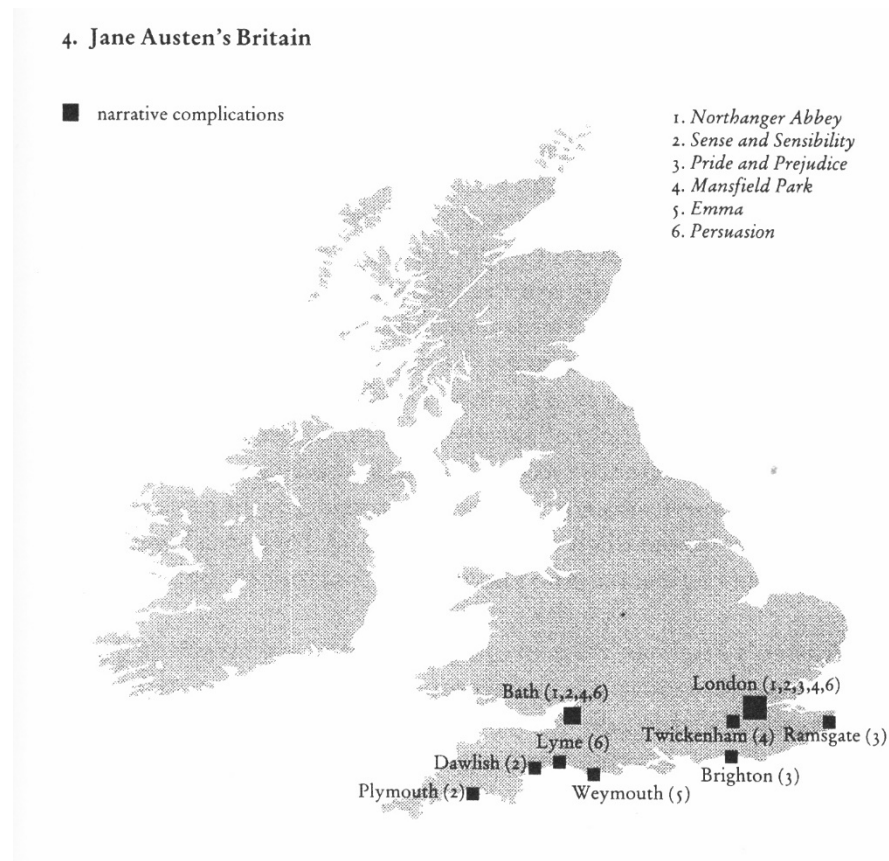


Figure 1. “Jane Austen’s Britain” from Moretti’s *Atlas of the European Novel* (19).

For 19th-century realist city novels, Moretti frequently borrows actual period-correct city maps of London or Paris on which to plot various novelistic foci. Here is one cumulative example from Balzac novels, a map entitled “Arrival in Paris” of various young protagonists from the provinces (i.e. where they start their new lives in Paris). Below, characters’ names are plotted on a map of central Paris; clearly, most of these characters begin on the Left Bank, where the Sorbonne and student life was/is located.

46a. Arrival in Paris

The map includes several novels of the *Comédie Humaine* and a couple of characters from *Sentimental Education* (Lucien 1 refers to *Lost Illusions*, and Lucien 2 to *A Harlot High and Low*). In a stroke of genius, Balzac's most ambitious young man – Rastignac – is initially placed in 'the grimmest part of Paris', at the opposite pole from the world of social success.

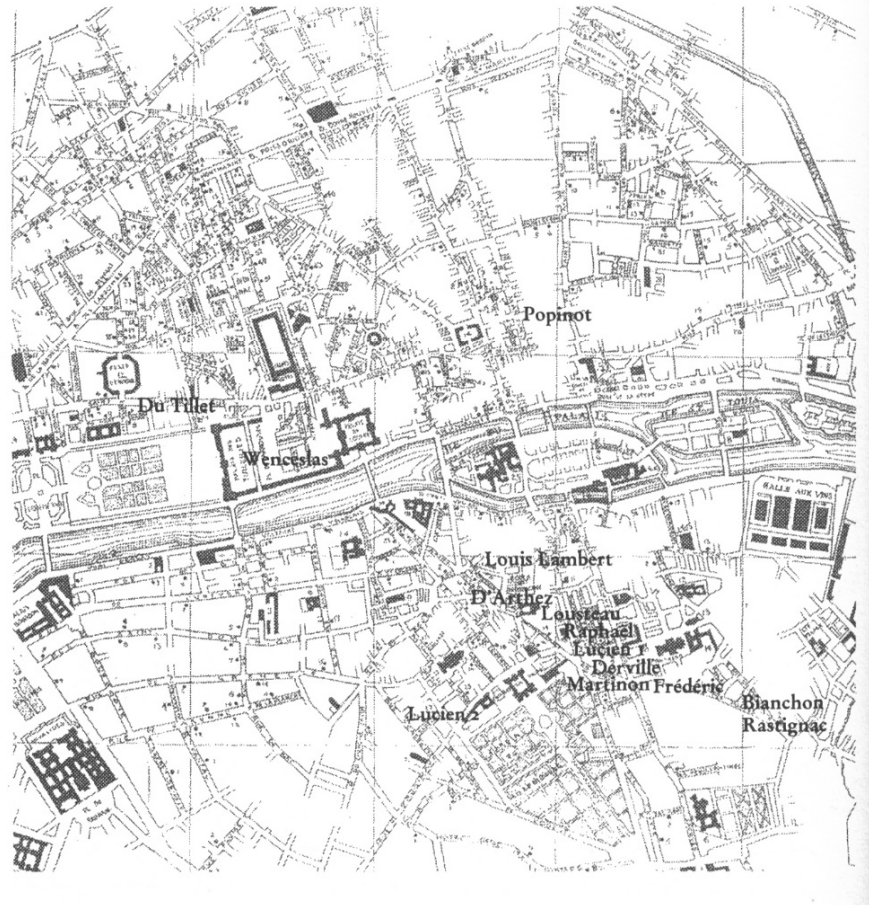
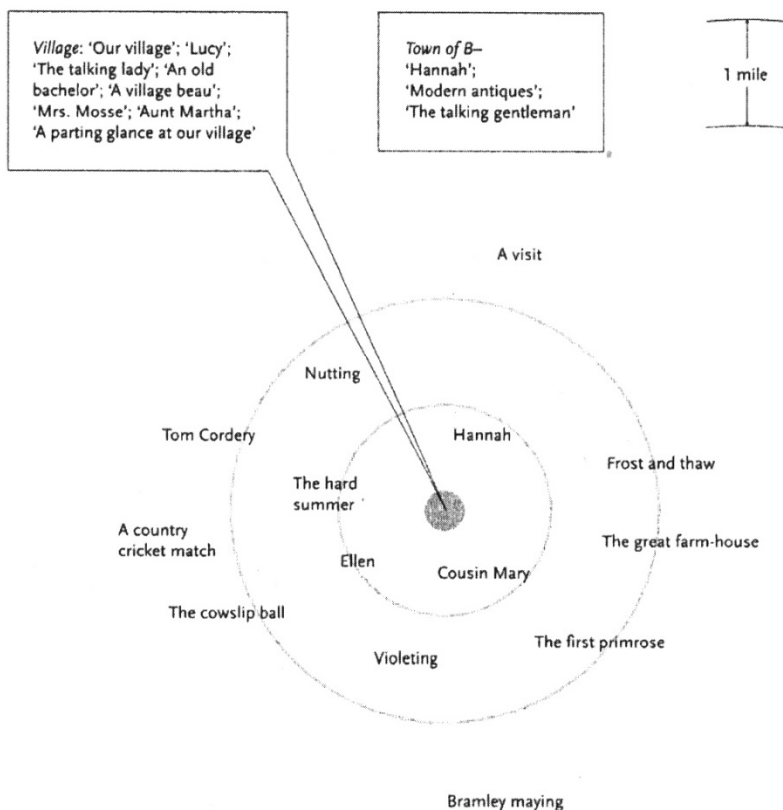


Figure 2. “Arrival in Paris” of Balzac’s provincial characters from *Atlas of the European Novel* (96)

Moretti’s so-called “maps” at times can be highly abstract (“graphs rather than maps,” as some critics have argued) with all underlying cartographic features removed. Here, in Fig. 3 below, for the village of Three Mile Cross in Berkshire, UK in 1824 (*Graphs* 37) Moretti has compiled data on characters’ “walks” from the 24 stories in Mary Mitford’s first volume of *Our Village*.

FIGURE 14: *Mary Mitford, Our Village, volume 1 [1824]*Figure 3. “Mary Mitford, *Our Village*, volume 1 [1824]” from Moretti’s *Graphs, Maps, Trees* (37).

This resulting abstract “map” Moretti describes as “a little solar system” (36) with the village at the center and two map-maker’s “rings”: the one closest to the village contains personal relationships, neighbors within reasonable visiting distance. The second ring, two miles from the village and beyond, contains destinations for recreation and enjoyment of nature (e.g. a walk to see “the first primrose”). Although on a conventional map of England the village is situated on a line between two larger towns, the narrative *space* in the stories is *circular*, reflecting the movements of the villagers in the village stories, not *linear*, as one would see with city travelers stopping in the same village on the way to somewhere else. For the villagers, the village is a *center*, from which they depart and return in round-trip cycles in their walks and visits.

Critiques of Moretti's Mapping Method

Moretti himself admits that his map methodology does not work everywhere; there are things that cannot be mapped. "It happens that there are unmappable forms [such as Christmas stories, he says] and these setbacks, disappointing at first, are actually the sign of a method still in touch with reality; geography is a useful tool, yes, but does not explain everything. For that we have astrology and 'Theory'," he jokes (Moretti *Graphs* 53). Thus, the method is not universally applicable to all literature. For *unreal* geography in works such as Dante's *Inferno*, for instance, the mapping methodology would seem to have little to offer – although even unreal spaces such as levels in hell could still be *diagramed* (hence, his later expansion of his methodology in 2007 using diagrams and trees).

Another of Moretti's critics, Italian geographer Claudio Cerreti, has observed that some of Moretti's "maps" in *Atlas of the European Novel* were so abstract that they were more closely related to *geometry* than geography – that they were *diagrams* rather than maps (*Graphs* 54). But Moretti defends his methodology as purposely abstract, that the goal is to see higher relationships not just individual locations on maps. The level of abstraction depends on the research question being asked, he says. Some "maps" that are created will resemble diagrams with no geographic details underneath, while for other maps, specific geographic locations will still matter.

In Samia Mehrez's 2014 literature review of Moretti's larger opus in the journal *Alif*, she also discusses the controversies that Moretti's methods have sometimes created in academic and literary circles, while aiming to present the proposals in his literature in an unbiased manner "to arrive at what is for them and against them" (Khāriṭat al-riwāya, 68). She offers that some of the more aggressive critics have accused Moretti of "making a pact with the devil" (68) after the publication of "his most controversial book" (86), *Distant*

Reading, in which (as described in detail above) he lays out the concept of analyzing entire genres of literature at a high level using quantitative and other methods inspired by the physical and social sciences (i.e. “distant” reading). At the same time Moretti accuses the traditional practitioners of “close reading” (examining one work closely) of conducting almost “theological” studies of “sacred” individual works. He claims that current field of literary studies is not “a hard science” but rather merely an “artificial, hypothetical field” (Khāriṭa 87). Unsurprisingly, such statements have angered more traditional literary historians and literary critics, who have been concerned at Moretti’s seeming indifference to the inherent value of “classic” individual works in favor of “the big picture.” Critics such as Kathryn Schulz in turn accuse Moretti himself of “founding a theology of literature that believes that meaning is concealed within the totality of the (literary) system” rather than in individual works (Schulz, cited in Khāriṭa 87, translation mine) and can only be discovered through quantitative scientific methods. His methodology, in other words, is just as ideological and subjective as the traditional methods of literary criticism that he criticizes.

Another, milder criticism has been that, after all the effort to create maps of novelistic places, “some of the findings that Moretti arrives at, in matter of fact, are [already] well-known and generally agreed on in reality within the field of novelistic criticism” (Khāriṭa 81, translation mine). To which criticism Moretti herself offers the defense that “his using this method in statistical research confirms these [pre-existing] findings in a definitive way which relies, in the end, on samples and statistics and not merely impressions” (81, my translation). In other words, hard data is still valuable even if it confirm pre-existing hypotheses and impressions.

However, critics such as Goodwin and Holbo in their edited review of Moretti’s *Graphs, Maps and Trees* worry that Moretti’s non-traditional, science-based and quantitative approaches to literary style and genre may lead only to “an endless production of diagrams,

maps and trees of no interest or value to anyone but their makers and may not necessarily contribute to changing our understanding of the nature of literature, as Moretti imagines in his theory” (cited in Khāriṭa 88, translation mine). More important than these pessimistic speculations, perhaps, may be Goodwin and Holbo’s argument from humanistic bases that “books do not compete within the narrow field of list-making because the popularity of literature and literary genres have a social nature above all; they are never limited [merely] to their textual nature” (cited in Khāriṭa 88, translation mine). There is obviously a palpable concern among some in the humanities that examining human literature merely as a medical student does a corpse for anatomical dissection using purely dry, scientific methods may end up missing the “patient’s” humanity!

Finally, from my own reading, I have noticed that Bakhtin’s *chronotope* methodology developed mostly from his reading of pre-modern to early modern, *non-realist* novels (Greek romance to Rabelais (d. 1553)), where he encountered a variety of literary place types, many of them unreal or theological, and not many real ones. In contrast, Moretti, by focusing exclusively on 19th century European realist novels in his examples in *Atlas* and *Graphs*, *Maps*, *Trees* encounters a majority of real, *mappable* places from real cities, towns, and rural hamlets. This is perhaps an atypical and highly convenient subset of all possible novelistic places to be found in World Literature -- convenient, certainly, for his methodology. But how, exactly, would one map the vague geography of Greek romances? Would that novelistic world even be worth mapping in the sense of using literal maps? Moretti himself admits that a map methodology is not appropriate to all literary genres, just those tied to places in the real world. One wonders, then, whether Moretti’s methodology, growing out of fruitful work on a limited subset of World Literature (the 19th-century European realist novel) may be less fruitful if applied to other genres and periods of the novel. Moretti’s 1998 mapping methodology seems, on closer inspection, to be symbiotically adapted to and dependent – like

Darwin's finches on the Galapagos – on one literary “ecosystem”: the realist novel, par excellence – and, by extension, any genre in which novelistic place is necessarily tied to real world geography. Fortunately, however, the focus of the present thesis is a sample of literature comparable to Moretti's focus in *Atlas of the European Novel: 20th-century*, European-inspired Egyptian realist novels. Hence, the larger question of the Morettian mapping methodology's macro-level validity for other genres is largely irrelevant. It works well for Mahfouzian realist novels, I believe. The tools fit the task.

Other Studies Using the Methodology

Other papers and literary works have followed Moretti's mapping methodology on various genres of novel from different eras. In “Geographies of Progress: An Atlas of the Historical Novel in English, 1790-1830,” for example, a 1998 dissertation by David Lipscomb, the author examines the genre of the European historical novel, mapping “the convention of the journey from civilized present to romantic past in historical novels from Great Britain, Ireland, and the United States during the period of romantic nationalism” (Abstract 1). One cartographic method that Lipscomb uses, after plotting locations from four national novel traditions in four dissertation chapters devoted to each, is to compare his resulting literary maps with real maps of the period, for example, 18th-century Scottish military surveys and British maps of Native American villages of the era. He concludes that the “atlas” of four Anglophone nations' early 19th-century historical novels that he creates “does suggest several ways that the Scottish Enlightenment's four-stage theory [of civilizational progress] was used by early nineteenth-century historical novelists in English to imagine nations as geographies of progress” from wild and tribal to civilized (184). Another finding from his maps is that historical novels alter the sites of history in order to plot usable pasts. In effect, when retelling history novelistically, real and fictional geography overlap but are not identical.

Another paper by So Young Park uses a moderate “distant reading” Morettian map methodology on British “silver-fork” novels, which feature the lives of upper-class Londoners circa 1810-1840. As a map experiment examining class-based geographic divisions within London society of the era, she compiled London city place data from a corpus of ten such novels and mapped the collective data to see which London locations figure prominently in the genre and, conversely, which parts of the city are left out

Still other authors and literary critics have found Moretti’s *Atlas*, especially its novel approach to the city in literature, a “source of inspiration” (Mehrez 2014, 81), while not in the end adopting its map methodology or sharing in Moretti’s larger project. In her article “Khāriṭat al-riwāya: Franco Moretti wa-i-‘ādat rasm al-tārīkh al-adabī,” and in her introduction to *The Literary Atlas of Cairo* (2) Samia Mehrez acknowledges her debt to Moretti’s *Atlas of the European Novel* for inspiring (in part) her two-volume collection *The Literary Atlas of Cairo* and *The Literary Life of Cairo*, stating that his was “one of the works that contributed significantly and creatively to the rereading of the city and its literary production” (81, my translation) and that “despite the differences between Moretti’s project and [her] own, it remains self-evident, to [her] at least, that [they] share the conviction that literary geography ... can ‘change the way we read the space in which these novels came into being’” (*Literary Atlas of Cairo* 2). Indeed, one large section of her “atlas” is metaphorically titled “Mapping Cairo” (25-150) and includes literary selections from Mahfouz’s *Midaq Alley* and *Khan al-Khalili* among selections by many other authors. Similarly, Dina Heshmat in her *Arabica* journal article “Representing Contemporary Urban Space: Cairo Malls in Two Egyptian Novels,” explores a specifically urban space in modern Egyptian literature, the shopping mall, and its social meanings in comparison with the traditional Near Eastern bazaar in older Arab literature. However, neither Mehrez’s nor Heshmat’s works here include any Morettian-style maps of plotted data, although Mehrez’s *Atlas* contains a two-page map of

“Greater Cairo” (xiv-xv) for the benefit of non-Cairene readers. But as, Mehrez writes, their projects – and aims – were different.

Rationale for Choosing Moretti’s Mapping Method and Title Conventions

The rationale for choosing Moretti’s map methodology in this study was that, as with research methods in the natural and social sciences, it is *heuristic*: beginning research without a prior “thesis statement” per se to defend, but rather with only an initial statement of research scope and methodology. The findings should speak for themselves and therefore hopefully be *original* research, describing and interpreting the data as mapped unaffected by the researcher’s biases and expectations and not merely repeating and synthesizing the statements and conclusions of previous writers. Even if, by chance, such conclusions should coincide with previous generalizations and qualitative impressions of Mahfouz’s use of place by other literary historians and critics in the past, as Mehrez argues above, the benefit is that such generalizations and impressions can now be verified and confirmed objectively and quantitatively.

Following the convention by other researchers employing Moretti’s map methodology, including, originally, Moretti himself in his *Atlas of the European Novel 1800-1900*, the present thesis is titled “A Morettian Literary *Atlas* of Naguib Mahfouz’s Cairo.” “Atlas” was the term chosen by Moretti and later adopted by Lipscomb in his dissertation, and it emphasizes the larger Morettian (sub-)project of mapping larger groups of novels and genres of novels (and ultimately, all world novels). Furthermore, an “atlas” is necessarily a *collection* of individual maps, normally with one focus, e.g. Europe (natural features), Europe (political boundaries), European rivers, European population density, and so on. The main focus of the present “atlas”, similarly, is Greater Cairo.

FINDINGS

This section contains the results of original research using Moretti's map methodology: initial findings from a variety of "literary experiments" on Naguib Mahfouz's use of the novelistic dimension of space in his first three realist Cairo novels. Since the methodology is necessarily *heuristic*, it begins with few or no hypotheses or beginning thesis statement to support. The analyses and interpretation below derive from the "atlas" of various maps created using the methodology. It should be borne in mind that the "atlas" of the three novels presented here is by no means exhaustive. Many other literary "experiments" could have been conducted; many other questions could have been asked of the same place data and other relevant maps created with which to investigate those questions. For this reason, the original place dataset from each of the three novels is included in the "Appendices" section for the benefit of future researchers.

Data Gathering and Processing

The researcher began his research process by reading the English translations of the three Mahfouz novels for this English-language thesis, extracting all place information that he encountered – whether or not it would be mappable – and entering each new instance of a place on a separate line in three (Microsoft Excel) spread-sheets (one for each novel) in order of its occurrence in the novel. Later in the research process, a fourth spreadsheet of places mentioned by Mahfouz himself in Gamal al-Ghitani's *Mahfouz Dialogs* was also created to obtain a partial sample of the author's own "mental map" of Cairo and the world. (The spreadsheets from these four texts are found in the "Appendices" section at the back of this thesis.) If the same place was encountered again in a novel, it was not entered separately but merely counted in a "frequency" column. For example, the phrase "Khan al-Khalili" and

synonymous referrals such as “the new quarter,” were encountered 68 times in the novel with that title, but entered on only one line in the spreadsheet with a frequency of 68.

Many ambiguities – and difficult decisions – were encountered in this first pass through the original texts: did the word or phrase refer to a place or something else? Should it be included in the data or not? These ambiguities included issues such as (1) whether to count pronouns referring to places such as “it” or “that” (they were not counted as part of “frequency” in the end), (2) whether to include items that could be considered either physical places or abstract institutions (“Bank Misr,” “parliament”, etc. – i.e. whether the text was referring to a physical place where something happens or an institution which employs people), and (3) whether a national identifier such as the adjective “Russian” or noun “Russians” was to be considered as referring to a “place” in the same way the noun “Russia” does. (Such national identifiers were considered “places” in this study unless they were purely ethnic labels and could be found outside that nation. This allowed a more accurate count of mentions of foreign countries – sometimes by the noun, sometimes by the adjective.) Another issue that arose was whether a taxi or a yacht was a “place” or an object used to get from one place to another? Could a vehicle function as a location for plot events? (In the end these vehicles were considered a *moving place*, as Muḥammad Jibrīl suggests, one that transports people from place to place and where real plot develops.)

This first pass resulted in raw spreadsheet data about places in the novels that needed further processing. Some places entered in the spreadsheets were later eliminated as not being *mappable* – the key criterion for use in Moretti’s methodology. Categories of place not included in the end were *generic places* (e.g. “Her favorite destinations were “major stores”) and *metaphorical places* (“a nest of fiery passions”). This does not mean that these two types of place have no worth for studies of place in literature; however, they better fit other

methodologies and treatments such as Muhammad Jibrīl's listing of categories of real place (mainly generic places) and philosopher Bachelard's highly abstract look at "space".

Some places in the data were kept in the spreadsheets but not used in the maps. *Parts* of locations (rooms, offices, windows, balconies) were not mapped but left in the spreadsheets, since they could potentially serve future researchers in creating maps/layouts/diagrams of a larger place (especially apartments and office buildings). Similarly, places in the novel where activity occurred but which Mahfouz did not identify and describe fully enough were kept in the spreadsheet as critical "places" in their novels but not mapped. (Rushdi Akif, for example, visits two doctors' offices with no address or area given, and Mahgub Abd al-Da'im attends a charity event in a mansion, but Mahfouz does not mention even the quarter of Cairo in which it is located.)

On the other hand, the data that was *kept and used* in the maps in this "Findings" chapter were (1) easily identifiable real places already located on real maps (e.g. Helwan, Ezbekiya Gardens, Brussels), (2) major plot "trips" that followed identifiable real streets or rail lines (e.g. Ahmad and Rushdi Akif's taxi ride from the main train station via Queen Farida Square to al-Husayn), (3) fictitious places that had enough neighborhood context information that they could be located *approximately* on a map (e.g. the Akif family's new flat in Khan al-Khalili north of New Street within viewing distance of the minaret of Al-Husayn Mosque), and finally (4) the fictional shops and homes of Midaq Alley itself, which were "mapped" based on the author's detailed description of their locations, rather than on the layout of the real Midaq Alley, which this researcher has visited. (There is a general similarity between the real and fictional Midaq Alleys, however.)

The spreadsheets of data created from these novels are found in the various tables in the Appendices section at the back of this thesis. They offer both an alphabetical list of all places kept and a list of the same places in order of frequency from most frequent to least.

Issues of “Realism” and Reality in the Three Novels

It is on this one point that the entire basis for conducting literary mapping experiments rests: does the geography in the novel(s) to be analyzed reflect – or approximate – the geography of the real world? In other words, is the novelistic geography of Naguib Mahfouz’s early 1940s literary “realism” true to life in comparison with real Cairo and world geography? The answer to this is not as straightforward as it might at first appear.

One major criterion for a novelistic place’s inclusion in any study using Moretti’s map methodology is that the place be *mappable* on a real, period-correct map. However, several key places in the three Mahfouz novels’ plots turned out not to be so easily mappable for a variety of reasons. One major problem was that some ostensibly “specific” places in the novels were, upon closer investigation, not real places, but inventions by the author. For instance, no “Ibrahim Pasha Street” (*Khan al-Khalili*) was found on any contemporary map of the Khan al-Khalili area, but rather only as a major street west of Opera Square running between the central train station and Abdin Palace. Likewise, the researcher had little success finding the described location of Mahfouz’s “Zahra Café” in *Khan al-Khalili* on period maps. In the novel, it is located at “the start” of the great avenue Muhammad Ali Street “just before it turned into Ibrahim Pasha Street” (50). However, the real Muhammad Ali Street has always extended from the base of the Citadel to Ataba Square (Mahfouz’s “start”?), just as we find it on 1929 and 1948 maps of Cairo. At no location does it intersect the real Ibrahim Pasha Street. A more likely scenario (if Mahfouz hoped to maintain the location’s credibility among Cairene readers) might be to place the apparently fictional Zahra Café at Bab al-Khalq, where the real Muhammad Ali Street intersects al-Khalig al-Masri Street and, indeed, is close to a “long passageway” (Darb al-Sa’āda) that leads north to New Street – and this is what was decided in how to map it.

Such undeniable inaccuracies (“artistic liberties”) with respect to the real city’s geography in Mahfouz’s writings has been noted by other researchers. When Gamal al-Ghitani compared locations in Mahfouz’s *Cairo Trilogy* “on the ground” with the real Gamaliya district in a chapter in *The Mahfouz Dialogs* appropriately entitled “Old Cairo: Reality and Invention in the World of Mahfouz” (181-193), he found a number of instances of invented establishments and impossible locations of real places. For instance, in the *Cairo Trilogy*, the pivotal location of patriarch Sayyid ‘Abd al-Jawad’s home is described as opposite the Sabil of Katkhuda on today’s al-Mu’izz li-Din Allah Street, but on a visit to the real location, al-Ghitani discovered that there had been no residential buildings on that part of the street for centuries. The family’s address was pure fiction.

Similarly, a special December 2015 edition of *Akhbār al-Adab* newspaper entitled “Secrets of Naguib Mahfouz” (“Khafāyā Najīb Maḥfūz”) contains an article by Ḥabīb al-Ḥaḍārī inspired by al-Ghitani’s geographical investigations titled “False Geography” (“Al-jughrāfiyā al-kādhība”). Its subtitle breathlessly proclaims: “The residence of al-Sayyid Ahmad ‘Abd al-Jawad occupies the Mosque of Barquq .. and Midaq Alley is merely a dramatic trap” (13, translation mine). What al-Ḥaḍārī argues for here is the very strong hypothesis that the locations in Mahfouz’s novels are fake by and large. In a quotation highlighted by the *Akhbār al-Adab* editor twice outside the article, al-Ḥaḍārī writes:

Despite the passage of many decades since the writing of his novels, Naguib Mahfouz’s [novelistic] places have not been located for the simple reason that they did not exist in reality from the beginning. The artist interacted with reality as a formal framework, as a child plays with blocks and reforms them to create various realistic structures with respect to the space which they manipulate, but in the end they remain merely a toy with which he guides his imagination. (15, translation mine)

As evidence for his strong hypothesis, however, al-Ḥaḍārī references only two Mahfouz novels, restating earlier observations by al-Ghitani about inaccurate locations in the *Trilogy*, such as reiterating the impossibility of the location of the fictitious ‘Abd al-Jawad home in

the real world. Al-Haḍarī amplifies this, stating that Mahfouz even located it, when compared to real world geography, first on the right side of the street in the novels, then later on the left (14). The only other novel al-Haḍarī explores is *Midaq Alley*, whose main geographic sins in his eyes are that the real alley was “nothing much to remember” (15), and that it is extremely narrow, narrower even than in al-Haḍarī’s reader’s imagination, resembling in his eyes “a trap” to ensnare the novel’s characters (15). His “experimental” interviews with the current owner of Kirsha’s (real) café and his son ferret out only two differences between the novel and reality: Abbas’s barber salon and the *wikala* of the novel never existed in the alley. But the writer admits that Mahfouz’s sweets shop, spice merchant and café were all there. Al-Haḍarī was clearly tasked by his editor with contributing a dramatic article to *Akḥbār al-adab*’s special edition, hinting at the author’s hidden “secrets” but perhaps therefore overstates his case while under-supporting it.

It would seem to be a gross exaggeration to claim as Al-Haḍarī does that, due to several examples of intentionally misplaced novelistic locations, the geographic “realism” of Mahfouz’s early novels is completely imaginary and that, consequently, any attempt at analyzing them using Moretti’s map method is thereby invalidated. Al-Ghitani fortunately offers a more nuanced hypothesis concerning Mahfouz and place:

We note, by tracing the movements of the characters in the imagined reality of the novel, that the author does not maintain accuracy in his description of the details and does not allow the actual features of the place to restrict his imagination. In contrary fashion, however, when he draws general features, he is more precise. (185)

He concludes that Mahfouz is accurately “realist” with respect to “the broad outlines of the city of Cairo” but sometimes “abandons this accuracy when he descends to the level of detail” (193).

One should equally consider evidence for Mahfouz’s *general* geographic accuracy in his Cairo-based novels. Even in Mahfouz’s last full novel set in the very real Abbasiya

district about a real café, *Qushtumur* (English title, *The Coffeehouse*)¹⁶, the author's underlying fidelity to overall geography remains. Nihal Tamraz, an expert on Abbasiya's history, emphasized to translator Raymond Stock that "Mahfouz's description of the district in his youth and the changes that befell it in later times are *remarkably accurate*" (Stock 139, emphasis mine). Mahfouz himself in his foreword to Britta Le Va's photographic essay *The Cairo of Naguib Mahfouz* confirms his "anchoring" of his fiction in reality:

It is in old Cairo that I have imagined most of my novels. It is there that they have taken place, in my mind before I commit them to paper. And whenever I have felt that an event or an episode in my writing needs to be anchored in a specific place, al-Gamaliya has been that place. (Le Va and al-Ghitani 1)

Indeed, Le Va had little problem attaching her 91 pages of photographs of real places in Cairo to quotes from Mahfouz novels in which they are named – places such as the ancient seminaries of Qala'un and Barquq (21), or the Mutawalli Gate (29), or al-Bab al-Akhdar (27), or the shrine of al-Husayn (29), or Café Riche in the downtown (88). Such a project would be possible only if al-Ḥaḍarī's "false geography" hypothesis is overly strong: yes, a number of Mahfouz's mentioned locations do not fit geographic reality – but many, perhaps most, do.

In fact, some of the apparent geographic "inaccuracies" are due to geographic changes over time. The real Midaq Alley of 1941 is not identical to the real Midaq Alley of 2015. Today, for instance, the alley has no bakery as in the novel; however, in a return visit to the alley for Le Va's book, Mahfouz asked alley residents about it. "It seems you know about the old days," one man said, and Mahfouz had to climb recent stairs to see its former location (Le Va 6). And on today's maps of Cairo, the real Sanadiqiya Street exits west onto al-Mu'izz li-Din Allah Street, not al-Ghuriya Street as mentioned in *Midaq Alley*; however, on an early

¹⁶ The Arabic novel appeared first in 1988. Stock's English translation under a different title, *The Coffeehouse*, however, did not appear until 2010.

20th century insurance map of Cairo, that section of the old royal thoroughfare is indeed labeled al-Ghuriya Street. And there are many more examples.

In the “atlases” below, in addition to the instantly recognizable (and accurate) place mentions by Mahfouz in these novels, I have tried to map “hard to map” places if they may still be located in the broad outlines of the city of Cairo – e.g. the (fictitious) Akif Effendi home in the (real) Khan al-Khalili area or Hamdis Bey’s (fictitious) address in (real) Zamalek, for instance, because the overall relations between even the “broad” sections of Cairo still have analytical and social value. Mahfouz did not choose his general Cairo locations arbitrarily on a whim or out of ignorance of Cairo’s multilayered geographic reality.

Moving Space

In these novels, characters frequently move through space from an origin to a destination (often in a circuit back to the origin). Obviously the starting and ending points and places passed in between are plot places. But what does the researcher do about the places passed through on the way? Welcoming his younger brother home from Asyut at the Cairo train station, Ahmad and Rushdi Akef (*Khan al-Khalili*) take a taxi to Khan al-Khalili that passes several landmarks, including Queen Farida Square/Ataba. Does the square count as a plot location? It was decided to use only the origin and destination points in the spreadsheets in Appendix A, “Major Plot Places.”

If this movement occurs inside a vehicle, the vehicle (bus, tram, taxi) becomes a “moving place” (cf. Jibrīl’s *Miṣr al-Makān*) and such vehicles are included in the “place” data. The novels are also particularly rich in types of journey: on foot and in a vehicle for various purposes – enjoyment, commute to work, shopping, etc. On foot, the journey could be a walk (from home to X), a normal circuit for business (Zaita’s begging adventures), a search (Umm Hamida looking for Hamida), a chase (Abbas chasing after Hamida’s carriage),

a household move (Dr. Booshy's move from his flat to Uncle Kamil's flat), an aimless wander (Abbas), or a commute to school (Nawal, *Khan al-Khalili*)

In a vehicle, such trips can be for a *ride* (via horse carriage (Hamida/Titi), taxi), an *outing* (via private car, Mahgub and Hamdis Bey's daughter, Tahiya, to Pyramids, CM), a *commute* to work (via tram, Ahmad Akef), an *inter-city journey* (via train, Asyut to Cairo, Rushdi Akef, Cairo to Helwan, Rushdi and family), a *cruise* (via yacht: Cairo to al-Qanatir, Mahgub and colleagues, CM), a *pilgrimage/hajj* (via carriage, train to Suez, boat to Jeddah, (Radwan Hussainy)), *ascent* (via elevator (Mahgub and Ihsan to their new downtown apartment in the Schleicher Building)); even a *funeral procession* (via coffin (Rushdi Akif in *Khan*)). However, no one (yet in the early 1940s) takes a flight in an airplane.

Plot Places and Mentioned Places

Not all usable, mappable places carry the same weight in the narrative, however. Some may be "plot places," where the action of the plot occurs (or has occurred or will occur) in each chapter or section of a chapter. Other locations may be merely "places mentioned" in the text where no action takes place. Early in the research process it was seen that both types of place needed to be listed separately; hence the two sections in the Appendices: "Major Plot Places in the Three Novels" (Appendix A) and "All Mentioned Places in the Three Novels" (Appendices B and C).

Within "plot places," however, occur locations that are not always mentioned explicitly in the text yet are implied, indeed, taken for granted. In *Midaq Alley* Chapter 28, for instance, Abbas the barber returns to the alley from Tell el Kebir only to discover his fiancée Hamida has disappeared. After commiserating with his old friend Kamal at his sweets shop, Abbas goes to Hamida's old flat, where he finds her adopted mother Umm Hamida. This change of venue is clear, but not mentioned directly: "That same day he *visited* her

mother, but she told him nothing new ...” (235). The verb “visit” necessarily implies at the home, especially as Umm Hamida, a matchmaker, has no office, but the venue is only implied by the author. For the sake of the data focus on “plot places”, however, every implicit location is made explicit and added to the inventory of plot spaces. Often, characters in chapters (the current plot) will tell news or stories of previous events (subplot), such as Hussain’s breathless retelling back in the alley of Abbas’s death during a barroom brawl over Hamida and Hamida and Abbas’s body being taken to Kasr el-Aini Hospital; these are not included in “Major Plot Places.”

Another issue for “plot places” is whether to include places mentioned in the peripheral “plots” of peripheral characters. In *Khan al-Khalili*, for instance, Ahmad Akif, the main protagonist, is at home in his flat and hears Nunu the calligrapher arrive at his shop just under his window (165). Is Nunu’s shop to be counted as a place that affects the plot or even a subplot here (i.e. a subplot called Nunu’s “story”)? No. In the main plot, this marginal “event” merely serves to distract Ahmad from his circular thoughts and broken heart. However, in Chapter 5, Ahmad is invited to sit outside the same shop and has a long, plot-forwarding conversation with Boss Nunu. In this case, Nunu’s shop is included as a “plot place.” In the data, priority was given to main plots over very marginal subplots.

Mapping the Usable Place Data

After all of the above decisions were made, the remaining, mappable data were used in various Morettian map experiments. The maps created are organized first into three, novel-specific collections of maps or “atlases” below – i.e. one atlas for *Cairo Modern*, one atlas for *Khan al-Khalili* and one for *Midaq Alley*, examining via various map experiments the place relationships within one novel.

Following that is a “Comparative Atlas” section in which two or more novels are compared and contrasted with respect to various research questions: what is the picture of the larger “world” outside of Egypt and picture of Egypt outside of Cairo held by Cairo-based characters in the novels? How does Mahfouz’s use of the world of Egyptian ministries downtown differ in each novel? And finally, how do *Khan al-Khalili* and *Midaq Alley* share the same chronotope (place and time) of Medieval Cairo during WWII, given the novels’ different genres and categories of characters?

An Atlas of Each Novel Considered Separately

An Atlas of Cairo Modern

Cairo Modern is the geographically most atypical of the three realist Cairo novels. It does not revolve around a working-class Cairo *ḥāra* as in *Midaq Alley* or middle-class Cairo neighborhood such as Sakakini as in *Khan al-Khalili*. Rather, its geography is the geography of the outsider in Cairo who arrives later in life, the Cairo of Cairo University students from the provinces in the big city to study and make a career, unlike the other two novels, a “provincial novel” much as Balzac’s provincial novels of young men arriving in Paris from all over France to make their living in the capital. In this respect it may be considered an early novel in a line of similar Arabic novels, such as Moroccan author Mohamed Berrada’s *Like a Summer Never to be Repeated*, a semi-autobiographical account of a Moroccan student who comes to study in Cairo in the 1950s and 1960s, and whose geographical experience of Cairo, like Mahfouz’s provincial student trio, is as an outsider: arrival at the train station, student dormitories, lectures and literary salons, etc. (The difference is that Mahfouz’s protagonists have come to stay, whereas Berrada’s hero Hammad is merely passing through and whose post-graduate life lies beyond Egypt.)

Extraction of place data in *Cairo Modern* resulted in an unusually high number of unique, non-generic, non-metaphorical locations mentioned in the novel: 244. (Complete alphabetical list in Appendix B, Table 7.) This is nearly double the number of places mentioned in *Midaq Alley* and two-thirds more places than in *Khan al-Khalili*. In Table 1 below, are the ten most frequent places in descending order (full list according to frequency in Appendix C, Table 10). Al-Qanatir, the provincial hometown of the main protagonist, Mahgub Abd al-Da'im, is the most frequently mentioned place, not somewhere in Cairo. Different residences provide a large part of these frequent places. Study and work are large focuses, too, as seen from the high frequency of Cairo University and Mahgub's ministry. One form of transportation, a yacht for a trip to the al-Qanatir Barrages Garden, forces Mahgub to return "home" and one street figures prominently: the apparently fictitious "Rashad Pasha Street" in Giza north of the university.

Table 1. Top 10 Most Frequent, Unique Locations in *Cairo Modern*

Frequency of Mention: Top 10 Unique Locations in *Cairo Modern*

	Location	Frequency in Text
1	al-Qanatir	38
2	Mahgub & Ihsan's downtown flat (#4 Nagi St.)	33
3	student hostel - Cairo University	27
4	Cairo University/"the university"	22
5	Iffat Bey's yacht	20
6	Mahgub's ministry (unspecified)	19
7	Qasim Bey Fahmi's automobile	16
8	Mahgub's rooftop room, Giza	16
9	Mahgub's parent's home in al-Qanatir	12
10	Rashad Pasha St., Giza (fictional?)	12

n.b. "Cairo" and "Egypt" not included.

Major Plot Places

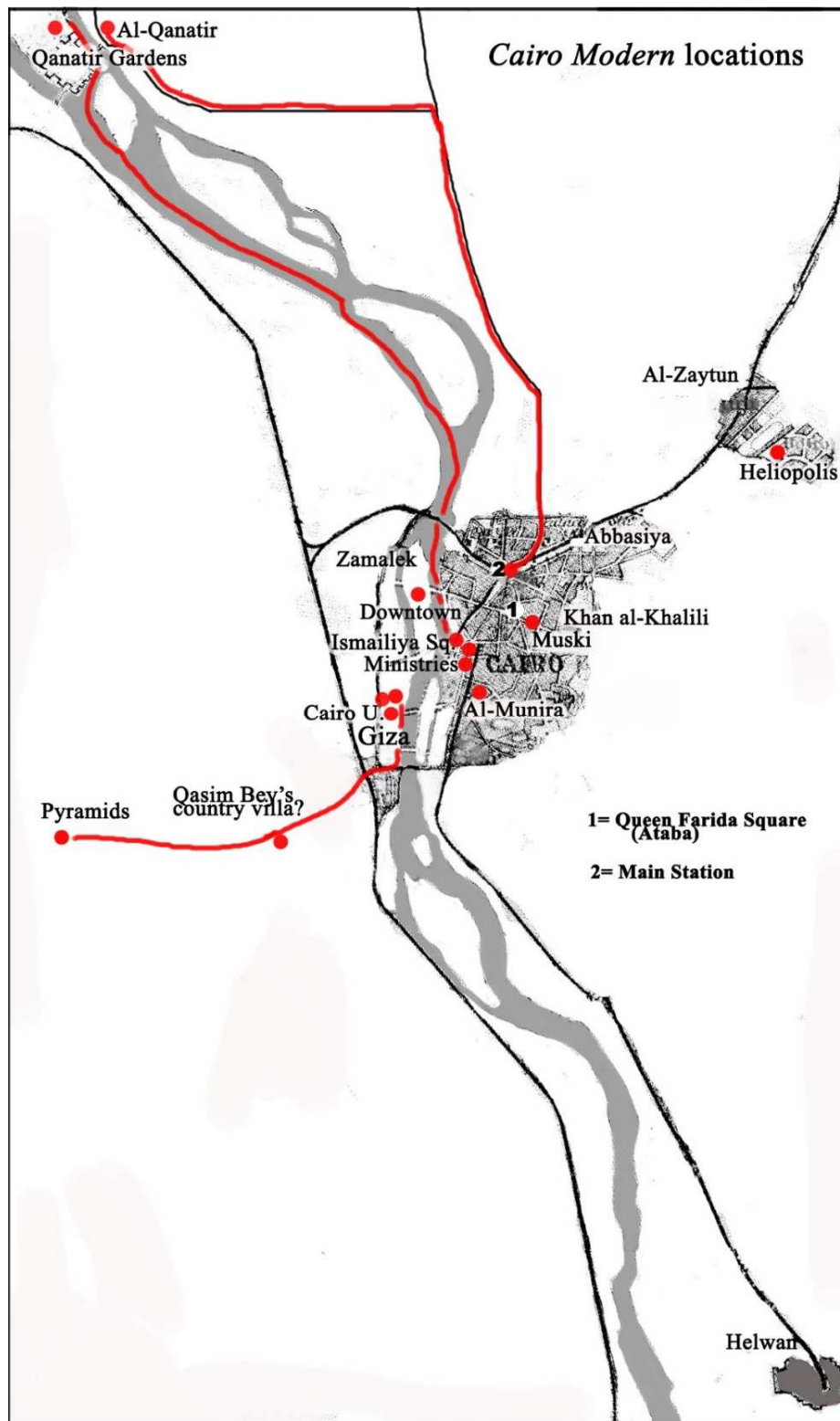


Figure 4: Map of major plot places in *Cairo Modern*. Red dots are locations; red lines are trips by train/car/yacht; bold, black lines are major railroad lines. (Map adapted from *Baedeker's Egypt* 1929 127.)

In the previous map, Figure 4, the major plot places from the spreadsheet (see Table 4 in Appendix A) have been plotted on a map of Greater Cairo extending from al-Qanatir in the north to Helwan in the south. Red dots indicate static locations where important plot events occur and lines indicate trips on foot or by vehicle. Most obvious are the out-of-town excursions: two to al-Qanatir by train and by boat (a yacht on a pleasure cruise). Two trips also occur to the Pyramids: one, an invitation by Mahgub Abd-al Da'im to his well-to-do relative Tahiya to see the "excavations" near the Pyramids (they actually go, but his advances are rebuffed) and the other an invitation by Qasim Bey Fahmi to Ali Taha's girlfriend Ihsan, but instead of a visit to the Pyramids, "car problems" force them to the bey's country villa, where he seduces her. The other "major plot places" cluster around the two sides of the Nile: the university on the left bank and the downtown and ministries area on the right bank and Zamalek in between. These are all areas of prestigious Cairo (at least in the 1930s).

As a "provincial novel" there is some back and forth within the novel between the provincial Mahgub's life in Cairo and his parents' home in al-Qanatir. But the other two provincial characters, Ma'mun and Ali Taha, have barely any relation to their home provinces within the novel. Ma'mun's trip to Tanta occurs "off screen" and Ali Taha's connection to Alexandria is barely explored or described.

Examining the explicitly named centers of plot action in *Cairo Modern* is frustrating for the researcher due to the difficulty (so far for this researcher) in locating most of the main residences and work centers where the novel's action takes place. These so-far unfindable locations include the Cairo University student hostel (on "Rashad Pasha St." off of the (real) Giza St.) where the four students live, Ihsan's family home on "Izba Street" (a supposed continuation of Rashad Pasha St.), or Hamdis Bey's villa in (real) Zamalek at #14 "al-Fustat Street", or al-Ikhshidi's flat in (the real) Munira south of the ministries on "al-Sayyid al-Mifdal Street", or the donated flat for Ihsan and Mahgub in the Schleicher Building at #4

“Nagi Street” in the (real) downtown, And there is always the possibility that some of the apparently fictitious streets, etc. did exist but were small enough that they did not appear on larger maps of Cairo. In any case, for the sake of the methodology, I have placed these in their approximate (real) neighborhoods with question marks after them.

A few locations are key to the plot but are so unidentified they don’t even rate a neighborhood name. In first place here is the unidentified “ministry” where Qasim Bey Fahmi and his secretary Salim al-Ikhshidi, and later Mahgub work. From a process of elimination from named (real) ministries in the novel – Defense, Foreign Affairs, Interior, Works – we may deduce their ministry is something else, nearly all of which were, in 1933, located in the ministry area. And it is clear from mappable information in other parts of the novel that is located near the (real) Kasr al-Aini St. Most oddly, Mahfouz gives the Society for Blind Women villa where the benefit ball is held no Cairo address at all. Presumably, it was in one of the grand mansions in prestigious areas such as Zamalek or Garden City or along the Giza corniche, but Mahfouz for some reason chooses not to give a single clue.

The literary historian may well speculate why (if indeed most of these superficially specific locations (even with street numbers at times!) are truly fictitious) Mahfouz chose not to make them even more realistic by at least using a real street name of the period. What harm could it have done? Of course, that raises the question of possible legal liability by the author (and his publisher) to lawsuits by aggrieved parties (who see themselves in a Mahfouz character) or perceived insult by various real parties (such as real ministers and employees in real ministries) whose ministry is portrayed as corrupt in the novel, or even building residents of real, identified buildings who object to a portrayal of shady behavior (sexual or financial) occurring in the building in which they live. Perhaps Mahfouz’s editor and publisher begged him to keep such plot locations vague and unidentifiable except in the broadest, neighborhood-level, sense. Certainly, the larger neighborhoods mentioned in *Cairo Modern* – Giza

and the Egyptian University, Zamalek, Munira, and the government ministry area off of Kasr al-Aini, etc. – are real enough and give credibility to the fictitious novelistic locations placed within them, at least enough credibility for the novel to pass as “realist”. Perhaps by creating “real-sounding” (*vraisemblable* in French) concrete addresses, even if fictitious, rather than real addresses, increases the novel’s surface validity to the reader

Mentioned Locations

As for other, less important places in the novel, in a quick scan of Fig. 5 below, various groupings of dots (mentioned places) can be seen. One large group occurs on the left bank of the Nile around the Egyptian (Cairo) University; another occurs in the ministries area south of Isma’iliya Square (Tahrir) down to al-Munira (al-Ikhshidi’s residence); and a smaller group clusters around the central train station at top. A single red dot is found in Zamalek, the villa of Mahgub’s wealthy relative, A number of key locations in the novel are located off this centralized map (see Fig. 4 above), most notably al-Qanatir, visited by novel characters twice as part of important plot developments, once by train and once on a cruise by yacht, and the Pyramids Plateau, where Mahgub takes his cousin Tahiya on a failed excursion and where Qasim Bey Fahmi invites Ihsan, using the pretext of a Pyramids outing to seduce her. Tanta, the Delta hometown of Islamist student, Ma’mun, is also visited by him during the course of the novel, but Mahfouz never “take” the reader there in terms of the novel’s action.

Unlike the other two novels, *Cairo Modern* is firmly centered in Cairo’s west side and straddles the Nile in its place settings, which are directly linked to characters’ education (Giza), later careers (the Kasr al-Aini Street ministry district), and upwardly mobile lifestyle (downtown – Mahgub’s “Nagi Street” flat). Only two dots appear on the edge of historic, medieval Cairo to the east, a completely marginal area in this novel, unlike in the other two

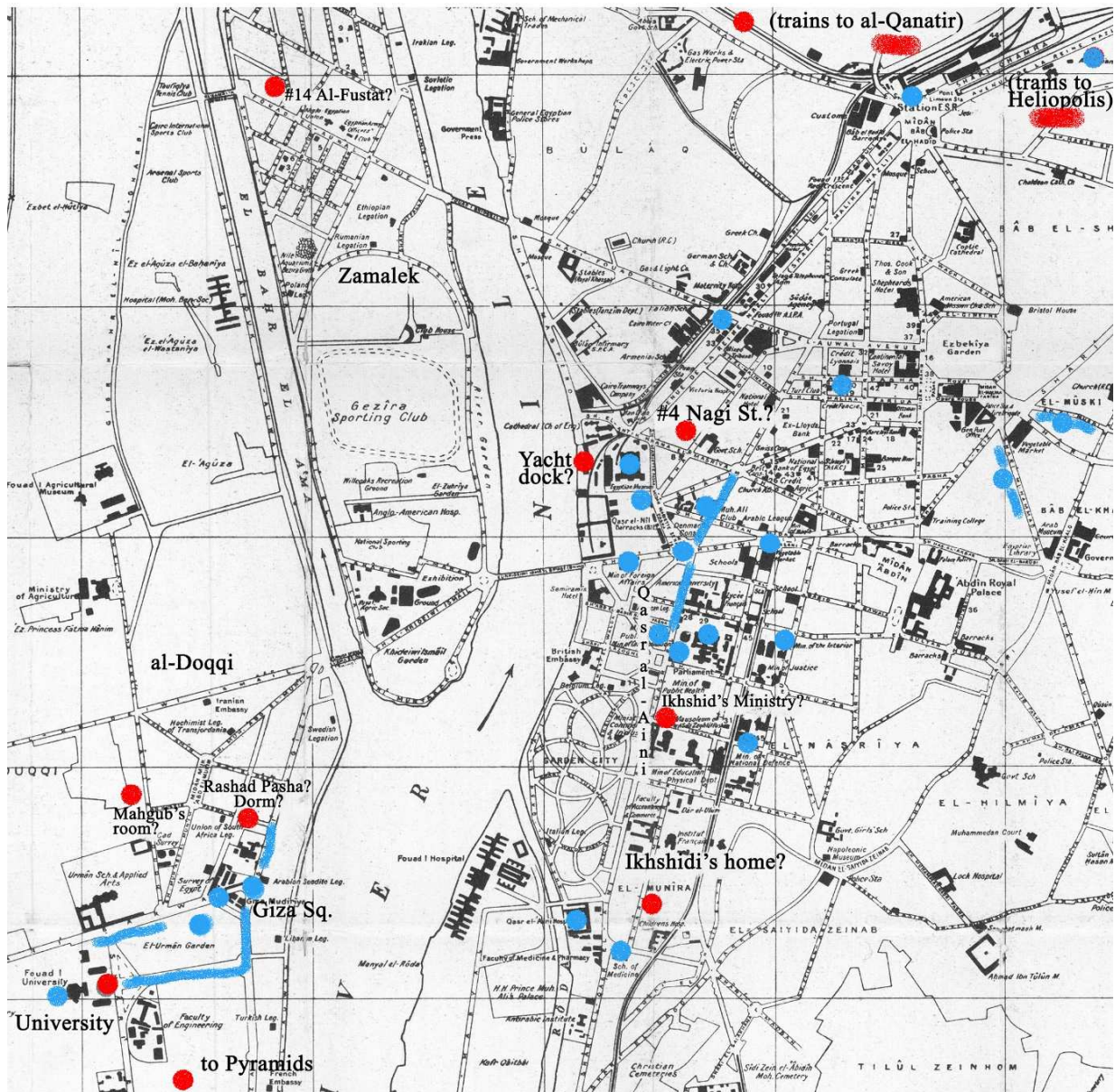


Figure 5. Map of mentioned locations in central Cairo from *Cairo Modern*. Red dots are major plot locations; blue dots, less important locations. (Map adapted from "Outline Map of Cairo" (1947) by Maṣlaḥat al-Misāḥa.)

novels. One dot is plotted on Muski Street (for Mahgub's pre-wedding shopping) and one on Muhammad Ali Street, presumably near the entertainment center around Ataba and Opera areas, where Ihsan's mother worked as a singer-entertainer before shacking up with Ihsan's father and moving to Giza.

An Atlas of *Khan Al-Khalili*

Khan al-Khalili's literary genre is the (tragic) family saga, leading to a smaller cast of characters and more home-focused action than in the other two novels. It is also the only novel that prominently involves moves from one home to another – which adds to the drama and place-based (*ortgebunden*) possibilities for change in the characters.

Extraction of place data in *Khan al-Khalili* resulted in 159 unique, non-generic locations mentioned in the novel (alphabetical list in Appendix B, Table 8). In Table 2 below, are the ten most frequent places in descending order (full list of all places according to frequency in Appendix C, Table 11).

Table 2. Top 10 Most Frequent, Unique Locations in *Khan al-Khalili*

Frequency of Mention: Top 10 Unique Locations in *Khan al-Khalili*

	Location	Frequency in Text
1	Khan al-Khalili/Al-Husayn Quarter	85
2	Zahra Café	50
3	new Akif family flat in Khan al-Khalili	40
4	TB Sanatorium, Helwan	39
5	Kamal Khalil's family flat in Khan al-Khalili	37
6	al-Sakakini	35
7	Germany/Germans	28
8	trolley/tram	19
9	Asyut	18
10	Bank Misr in Cairo	18

n.b. "Cairo" and parts of flats not included

The real Khan al-Khalili/Al-Husayn quarter (nearly synonymous phrases), not surprisingly, is the most frequently mentioned place, followed by the fictional Zahra Café. Three locations are in the Khan: Zahra Café and the two flats of the two families related by their children's love interest: the Akif Effendi Ahmad family, recently moved in from al-

Sakakini district and the Kamal Effendi Khalil family, whose daughter Nawal captures the interest of the Akif family's two sons. The other locations are fairly widely flung: from mentions of Germany (due to WWII and the Axis encroachment on Egypt), to Asyut in Upper Egypt, to Helwan, to Rushdi's place of employment, Bank Misr [sic]. One form of transportation, the tram (mentioned only once in Midaq Alley), figures largely here.

Major Plot Places

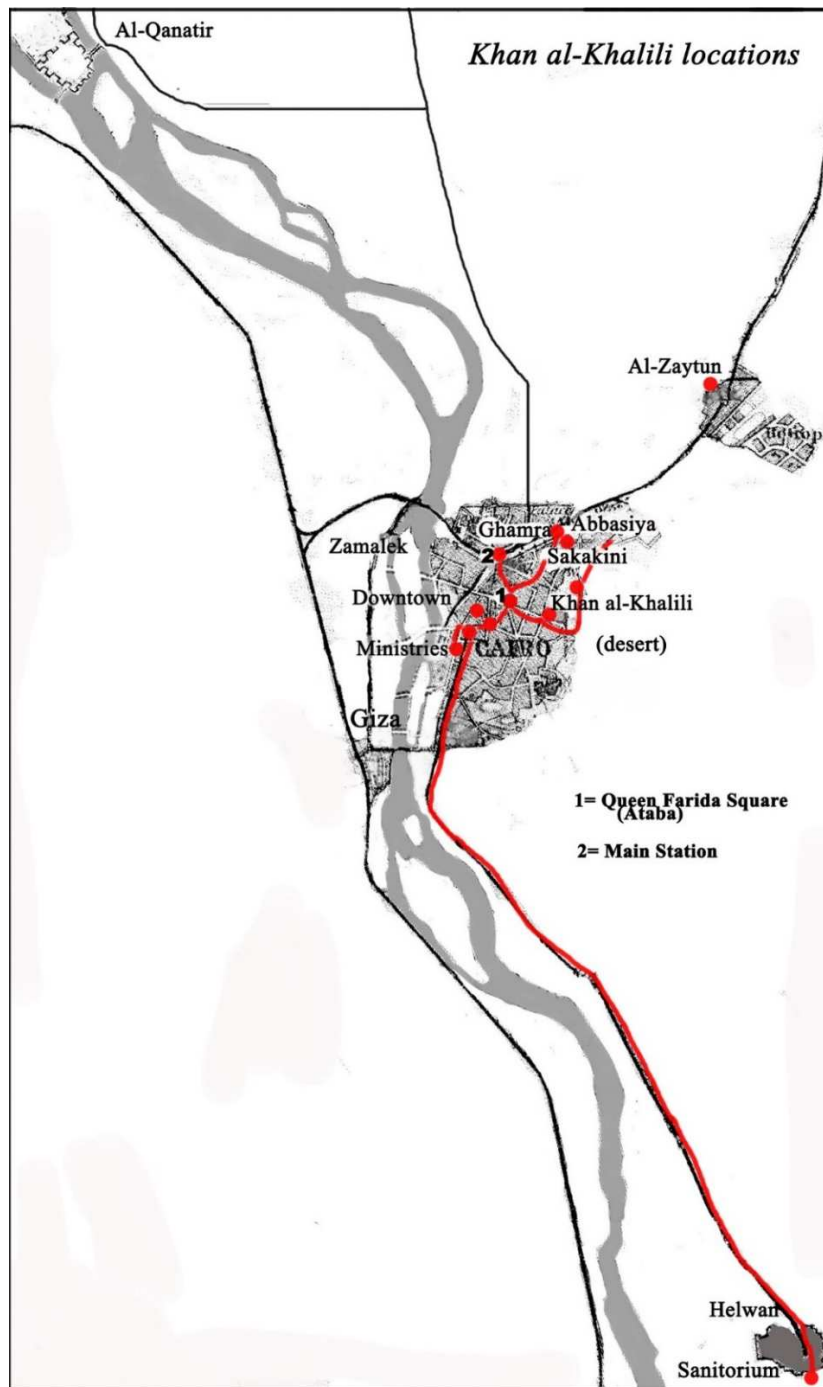


Figure 6. Map of major plot places in *Khan al-Khalili*. Red dots are locations; red lines are trips by train/tram/taxi or on foot; bold, black lines are major railroad lines. (Map adapted from *Baedeker's Egypt* 1929 127.)

While *Cairo Modern* is a novel of real and implied travel outside of Cairo by its provincial characters, including the minister from Bulkeley, *Khan al-Khalili* deals with a Cairo-based

family who live and work within the city. While they move around frequently *within* Cairo and Greater Cairo (ultimately to al-Zaytun up the tracks), the characters are forced out of Cairo only by outside pressures: Rushdi is originally sent to the branch in Asyut for experience and later is sent by his doctors to the drier air of “Helwan-les-Bains” (as it was called at the turn of the last century) to recover from his TB. The many red lines in Figure 6 above are an indication of frequent trips around the city by tram and taxi (and moving van) for business and other reasons. As middle-class people, they can afford to travel widely within their own city – and do. Compare their movements with those in *Midaq Alley*, which are more closely tied to “home”.

Mentioned Locations

With the greater focus on Cairo offered in Figure 7 below, the Novel’s geographic focus becomes clearer. The red and blue dots cluster in two main areas: Khan al-Khalili (the geographic focus of the novel, although it is a transitional stop in the family’s home base) and the downtown. It also indicates that while the Akif family are temporarily in Medieval Cairo during the air raids period, they are not completely “of” it – they don’t really belong. They still have ties to their old middle class lives in Ghamra (the casino) and downtown (work and the cinema). New movement involves daily walks to the Zahra Café (location undetermined but plotted near Bab al-Khalq based on reasons explained later) and along the desert road east of al-Azhar to Abbasiya (Rushdi walks with love interest Nawal to her girl’s school there). Passing by the family tomb on the way is Mahfouz’s foreshadowing of the tragedy to come later: Rushdi’s death and funeral procession along that same route. Again, the lines indicating trips range all over the map – this is a very mobile family!

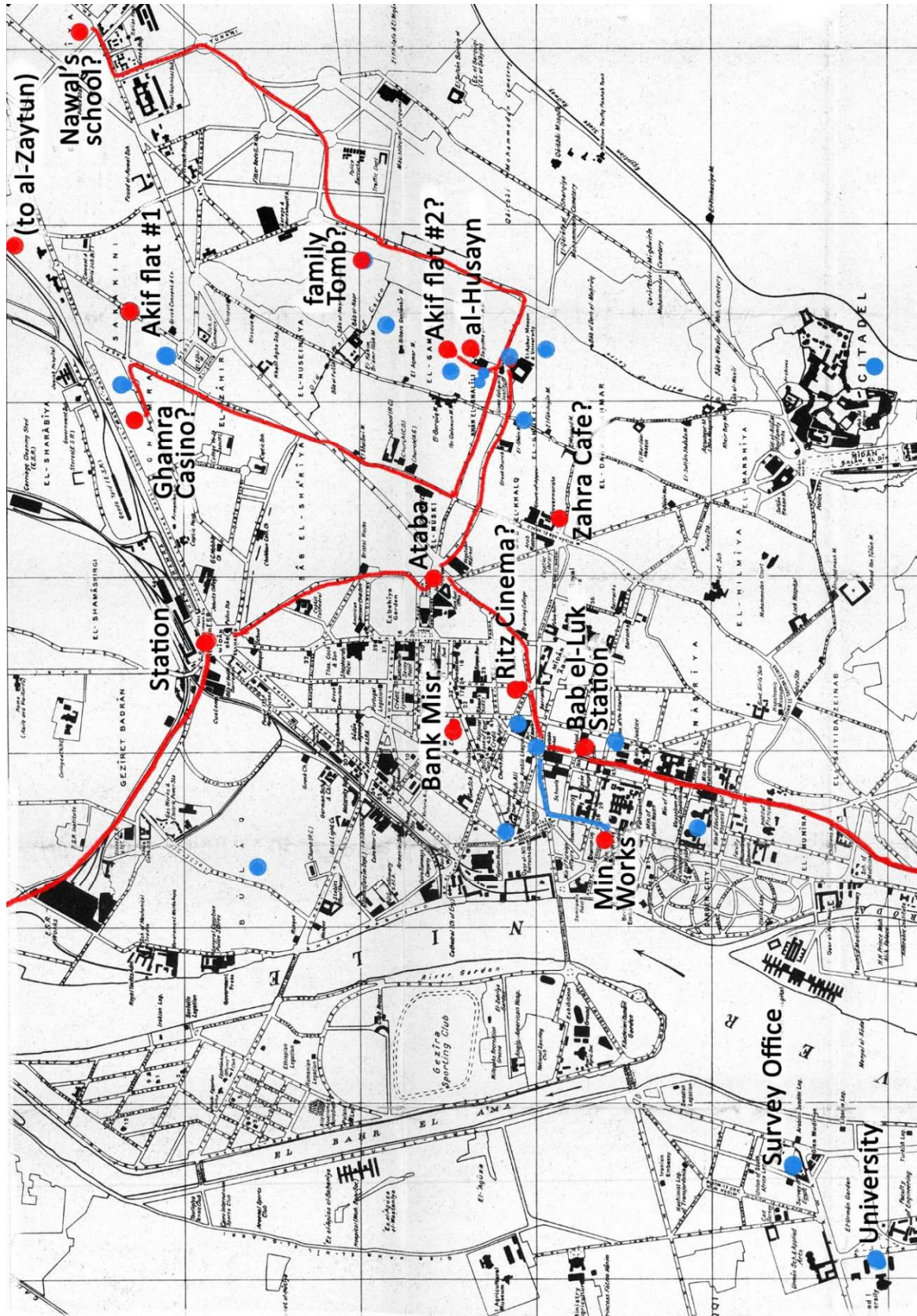


Figure 7. Map of central locations in *Khan al-Khalili*. Red dots = major plot places; blue dots = minor or mentioned locations. (Map adapted from “Outline Map of Cairo” (1947), Maṣlaḥat al-Misāḥa.)

Other Map Experiments

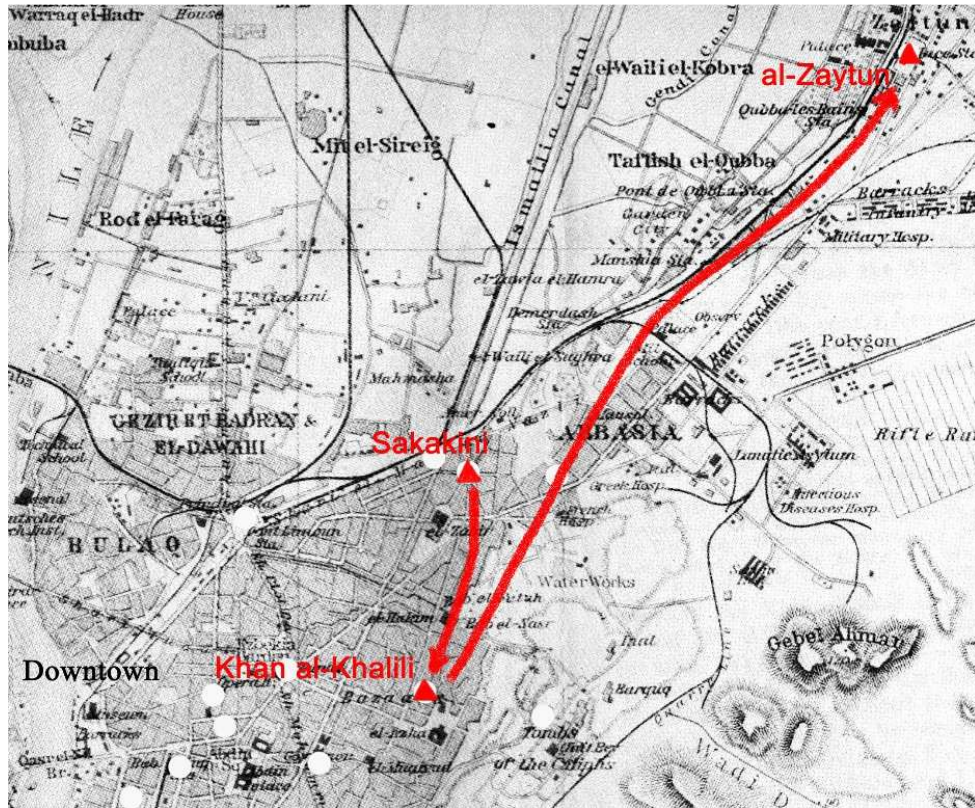


Figure 8. Map of the Akif family's three moves in *Khan al-Khalili*. Red triangles = households; red lines = moves. (Map adapted from *Baedeker's Cairo 1929* 112.)

From a geographic perspective, *Khan al-Khalili* is not only a “novel of place” to a certain extent, but a “novel of places,” three to be exact. The middle-class Akif Effendi Ahmad family moves twice within the novel and each of the three households contains its own social possibilities. In Fig. 8 above, we see that from their original home on al-Sakakini Square in an older “suburb” of the late 19th century immediately north of the medieval city walls (see map) and west of Abbasiya, the family moves to the heart of the medieval city in Khan al-Khalili (their longest sojourn in the novel, hence its title) and finally by the end of the novel, after the devastating loss of their youngest son Rushdi to tuberculosis, they are packed to move to a third home in the far northeastern suburb of Al-Zaytun, west of Heliopolis (Miṣr al-Jadīda), a fresh start in a new neighborhood (new both to them and new as a development) without any “gruesome memories.” Although the map is slightly dated by 1941 (it shows the

extent of Cairo's northern expansion through the late 1920s), it is easy to see that development is following the railroad line northeast. As a sad Boss Zifta says at their farewell for Ahmad Akif in the Zahra Café: "Al-Zaytun is a long way away. ... You can only get their by train" (289). Just up the track from Al-Zaytun, Hilmiya (not seen) is also where *Midaq Alley*'s lone businessman has chosen to move his upwardly mobile family to a spacious villa. The northern line of prestigious suburbs from Sakakini to Hilmiya is pulling more people out of the core of Cairo. And as for the upwardly mobile Akif family, a return to their normal middle-class suburban life is a reversion to form, and Khan al-Khalili is seen to be a temporary aberration, a place of refuge "inside the walls" during the bombing campaign, near the protection of the shrine of Sayyidna al-Husayn.

An Atlas of *Midaq Alley*

Extraction of place data in *Midaq Alley* resulted in 111 unique, non-generic locations mentioned in the novel (alphabetical list in Appendix B, Table 9). In Table 3 below, are the ten most frequent places in descending order. (A full list of all places ranked according to frequency may be found in Appendix C, Table 12.)

Table 3. Top 10 Most Frequent, Unique Locations in *Midaq Alley*

Frequency of Mention: Top 10 Unique Locations in *Midaq Alley*

	Location	Frequency in Text
1	Midaq Alley	Many
2	Kirsha's Café (alley)	75
3	Salim Alwan's company (alley)	29
4	Tell el-Kebir/"camp"	23
5	Umm Hamida's flat (alley)	19
6	Abbas's barber shop (alley)	18
7	Ibrahim Faraj's "school" on Sharif St.	18
8	Sanadiqiya St., al-Gamaliya	16
9	Mousky Street	13
10	Al-Azhar Street	14

The alley itself, not surprisingly, is the most frequently mentioned place, followed by Kirsha's Café, where much of the novel's action and dialog between characters takes place. Four of the "top 10" are fictional places in the alley. Three are real streets commonly used by alley characters (and Sanadiqiya Street is unavoidable as the only street to which the alley connects). The only non-Cairo place in the list is the British army camp at Tell el-Kebir, where two young male characters from the alley, Hussain Kirsha and Abbas Hilu, find lucrative employment during the war.

Major Plot Places

In Figure 9 below, in comparison with the major plot places in the other two novels (Figures 4 and 6) which are far-ranging within Cairo and without, it is clear that the geographic boundaries of plot space in *Midaq Alley* are much more limited. A tight clump of such locations (red dots) is found in central Cairo, with only two outside locations: Hilmiya (explained by the wealthy, middle-class businessman Salim Alwan's daily commute from the suburban villa where he has moved his upwardly mobile family to his company in the alley) and Kasr al-Aini Hospital (which Umm Hamida visits (atypically) in desperation, hoping to discover the fate of her missing "daughter" Hamida). The two main clusters of major plot locations within Cairo are Medieval Cairo (the alley and its immediate neighborhood) and the European downtown, a foreign world in the novel – which from a macro-perspective on this map doesn't seem like a huge jump but from other, more focused maps to come will be shown for the major break it is. But in the novel of place, the focus is one central *place*, Midaq Alley, and its microcosm of shops, café and relationships.

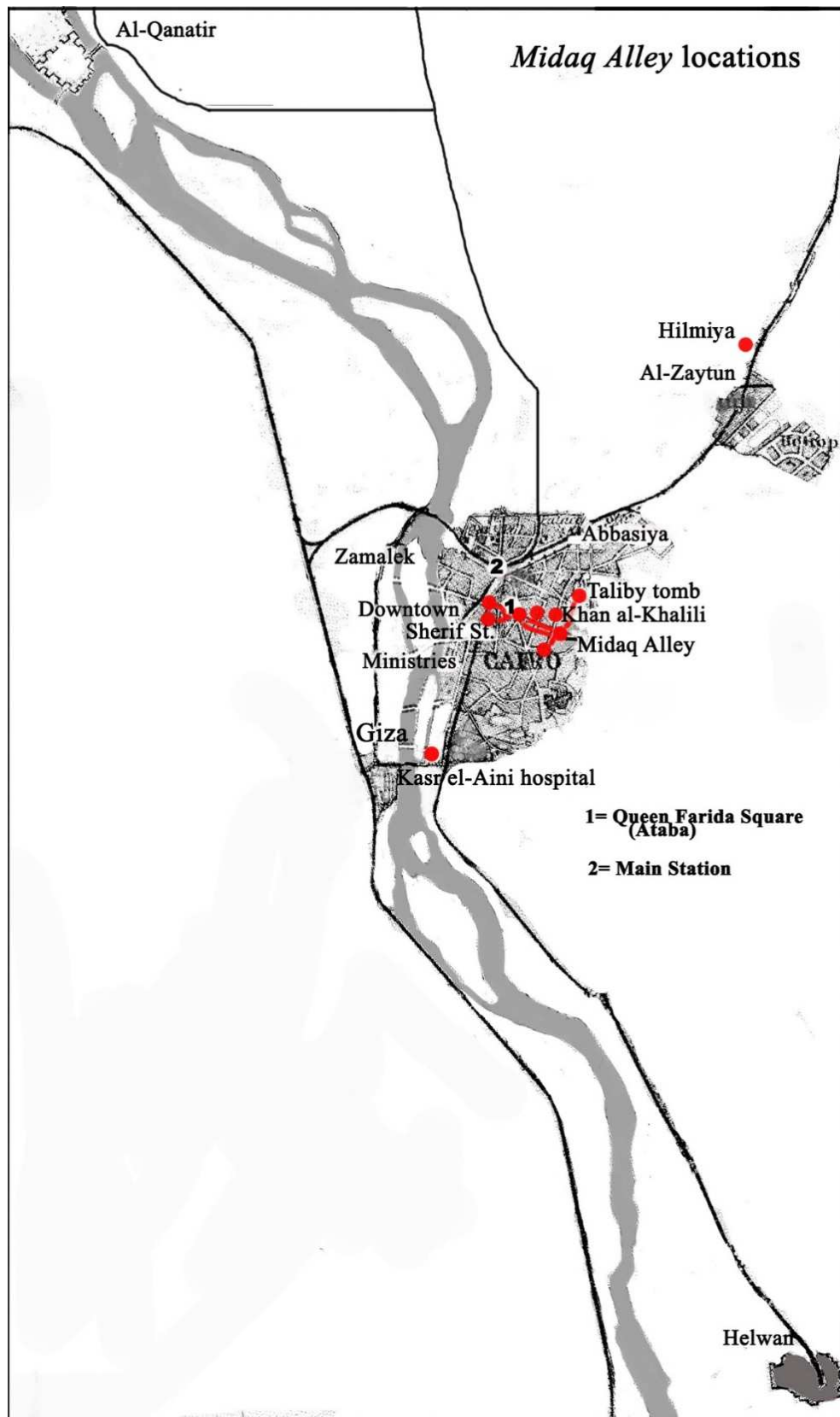


Figure 9. Map of major plot places in *Midaq Alley*. Red dots are locations; red lines are trips on foot or by taxi/carriage; bold, black lines are major railroad lines. (Map adapted from *Baedeker's Egypt* 1929 127.)

Mentioned Locations (beyond the alley)

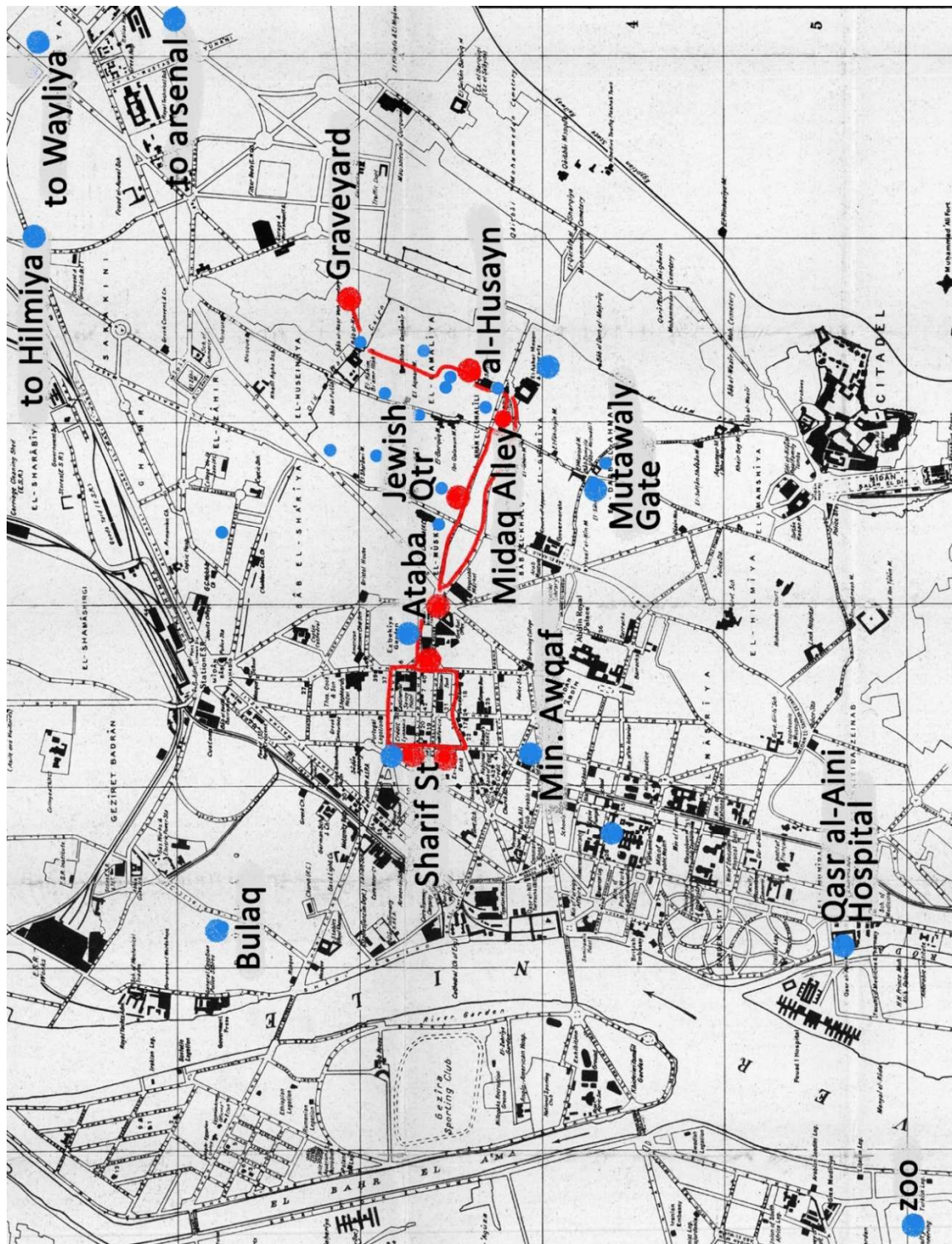


Figure 10. Map of central locations in *Midaq Alley*. Red dots = major plot locations; blue dots = minor or locations only mentioned. (Map adapted from “Outline Map of Cairo” (1947), Maṣlaḥat al-Misāḥa.)

Compared to the other two novels, *Midaq Alley* manages with a small number of places – only 159 non-generic, non-metaphorical places. The vast majority of place mentions occur within the alley itself and are not visible from a larger map such as Figure 10. But it does give evidence that the inhabitants of the alley have connections to the wider world: Bulaq (where Kirsha's daughter fled with her lover); the ministry of Awqaf, where Sheikh Darwish once worked; Wayliya, where Kirsha's son Husayn fled to find running water, electricity and respectability. But the majority of dots, red and blue, are found with the old city walls – Bab al-Nasr to Bab al-Mutawaly (Zuwayla).

When analyzing the various places characters live and move in the novel *Midaq Alley*, it is also striking how many journeys of various types there are, mainly on foot: Hamida's daily walk to Darasa and New Streets to meet her factory girlfriends and back home, Zaita the Beggar's regular circuit from his hole in the alley's bakery to the Green Gate and back, or Husayn and Abbas's walk from Vita's Bar in the old Jewish Quarter to Ezbekia on foot, which leads to a (foot) chase of Hamida's carriage. Atypically, the novel includes two pivotal two taxi rides by Hamida and her pimp Ibrahim Faraj from Queen Farida Square (Ataba) to his brothel "school" on Sharif Pasha Street.

Other map experiments

The Geography of the Alley and its Hara

Period maps help to place (the very real) Midaq Alley in its geographic, historical, and social context. Mahfouz knew whereof he wrote. As Mahfouz reminisced to al-Ghitani, as a young man, he was introduced to many back alleys and their cafés in his old neighborhood later in life through a friend who had stayed behind and worked in a textile shop on al-Ghuriya Street, establishments including the famous Fishawy's café and the (very real) Kirsha's café

in the narrow, nearly invisible Midaq Alley. (This writer, too, has visited the alley!) And maps of the period confirm Mahfouz's intimate knowledge of the area.

On the two maps of the immediate neighborhood below, one from 1929 and one from 1948 (Figs. 11 and 12) we find no label for Midaq Alley itself, but we do find Sanadiqiya Street, the only street the alley intersects, passing between al-Azhar Mosque to the west (now across a busy street) and famed al-Ghuriya Street to the east (today known generally as Al-Mu'izz li-Din Allah St.). On the 1929 and 1948 maps, the label Al-Ghuriya is given only to the section of the same royal road *south* of Al-Azhar Street; immediately west of Sanadiqiya Street. Baedeker's labels the road "Sh. El Ashrafiyeh" after the Al-Madrassa al-Ashrafiya¹⁷ nearby (see Fig. 12). But Mahfouz's use of Al-Ghuriya in *Midaq Alley* for the immediate western exit of Sanadiqiya is not erroneous; in fact, that name is found exactly at that location on a 1905 Insurance map of Cairo, implying it may have been the older, popular name for a larger section of al-Mu'izz St. even in the 1940s. What the differences in the 1920s map and the 1940s map show (compare the area west of Al-Azhar mosque in both) is the 1930 project creating the wide "Al-Azhar Street" where none existed before. It now paralleled the older "New Street" ("Rue Neuve" on the 1929 map and al-Sikka al-Jadida in Arabic, used on many English maps of Cairo). Before city planner cut a huge swath between the al-Ghuriya complex and the old city north of it, Sanadiqiya Street was plainly south of the quarter's earlier "main street," New Street, and connected more closely to al-Ghuriya, as we see in the older map in Fig. 11.

Knowing this city planning and name change history helps to make sense of the frequent trips of alley characters out of the alley, such as Hamida's walk away from the alley: "Despite her leisurely pace, she soon reached New Street. She imagined [Ibrahim Faraj]

¹⁷ Named after "al-Ashraf" Baybars, the famed Mamluk sultan.

jumping from his seat in [Kirsha's] café and hurrying toward Ghuriya, his eyes searching everywhere for her ..." (162). Obviously, her admirer would turn right after Sanadiqiya Street towards New Street, not left towards (modern) Ghuriya Street.

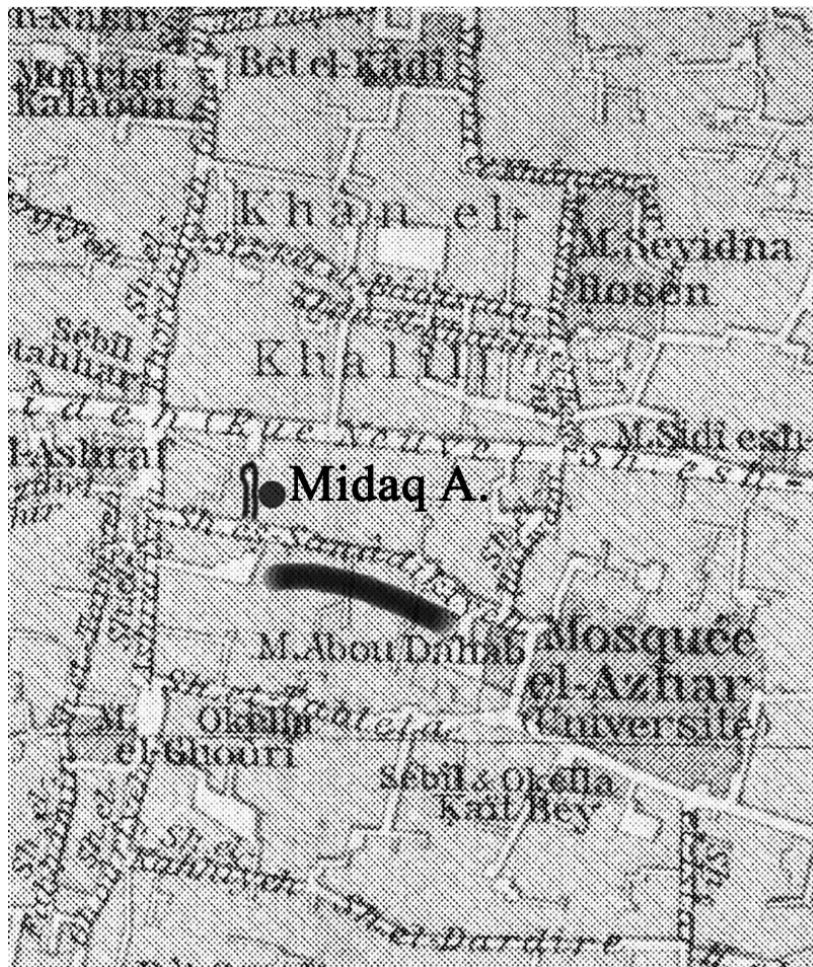


Figure 11. 1920s close-up map of Midaq Alley and Sanadiqiya Street.
(Map adapted from *Baedeker's Cairo 1929*.)

But the “new” enlarged Azhar Street, running parallel to New Street all the way to Ataba Square (cf. Figure 12 below), is also crucial to the novel; it allows for Hamida and Abbas's courtship conducted on walks – providing an alternative to the noisy crowds of shoppers on New Street and Muski. While walking west along Muski with a still unimpressed Hamida, Abbas suggests, “Let's turn off into Azhar Street. It's quieter there and it's beginning to get dark” (83). He is looking for a street where they can find more privacy in order to

speak of possible marriage, and the couple end up walking hand in hand till Ghuriya Street, where they part, again to avoid gossip by neighbors.

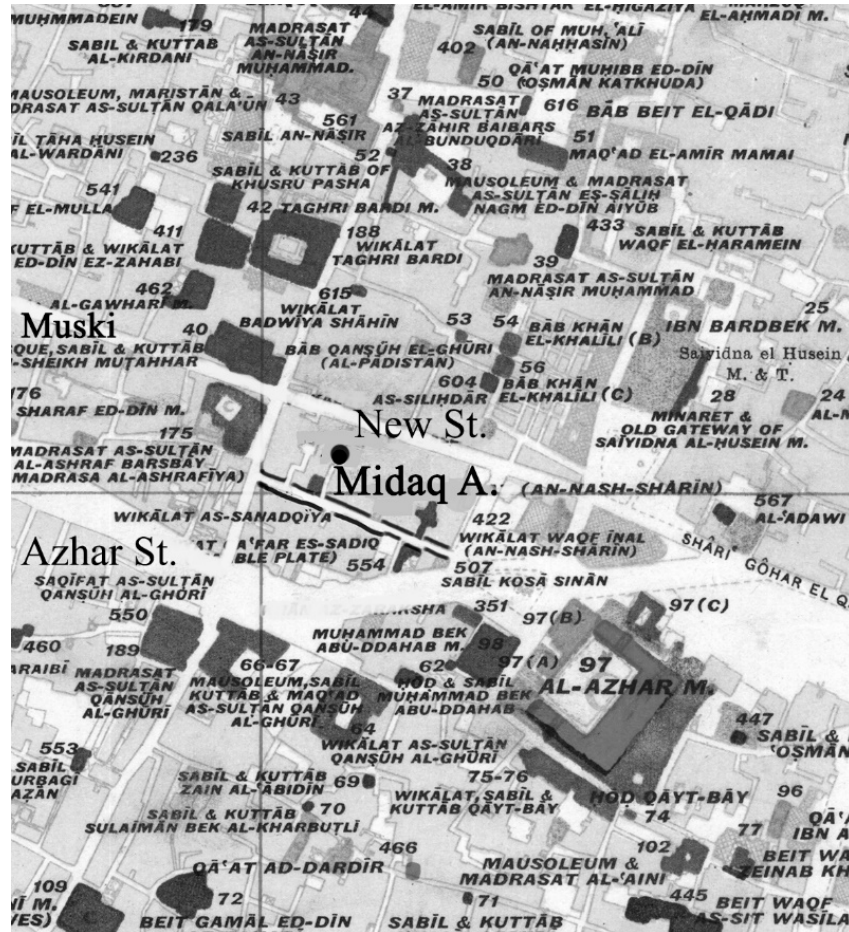


Figure 12. 1948 close-up map of Midaq Alley and Sanadiqiya Street.

(Map adapted from “Cairo Muhammadan Monuments” (1948), Maṣlaḥat al-Misāḥa.)

The opposite pole to love and courtship on the streets west of the *ḥāra* is the mosque of Sayyidna al-Husayn at the east end of Sanadiqiya Street. The later 1940s map shows that Sanadiqiya Street empties immediately into “holy territory”: a square across from Al-Azhar mosque (which no character visits except for Radwan Hussainy, when he was a student at the university), and an immediate right turn leads to the shrine of al-Husayn, dear to the hearts not only of Radwan Hussainy, but Abbas and even Hamida. Thus, Mahfouz in this novel offers the spiritual at one end of the alley’s tiny *ḥāra* and the earthly at the other.

What Artemis Cooper's map of the area's British landmarks from the WWII era (Fig. 13) and the 1948 Survey Dept. map add to the novel (Fig. 14) is *context*. The historical red-light district of WWII soldiers was located in the area including Wagh (Wishsh) al-Birka, north of Ezbekiya Gardens (pink on Cooper's map above) and Clot Bey Street on its east end. In his final full novel, *Qushtumur* (*The Coffeehouse* in English), Mahfouz writes of a visit in the 1920s by his secondary school boy heroes to "the prostitutes' district" (30) in nearby Clot Bey Street whose license and protection was provided by the government. Yet for some reason, Mahfouz chose to locate Hamida's brothel elsewhere: on the more staid banking street of Sharif Pasha. (Further south on the same street in Fig. 14, for example, we find the Commercial Bank of Egypt and the National Bank of Egypt, and just east of the brothel's neighborhood on Adly Street is Crédit Lyonnais.) In addition to the Opera House, mentioned in the novel and frequented by the cream of Cairo society, Cooper's map also concretizes the foreign, European nature of the new neighborhood: Hamida passes between the two Western tourist hotels: the famed Shepherd's to the north and the Continental-Savoy Hotel spread the length of an entire block. This was respectable, tourist Cairo. In addition, the American Mission's church and school compound (labeled "Ch. & Schs." Above) was located across from Shepherd's, and the Tipperary Club was at the corner of Fuad I one block down. On Adly Pasha Street just south of Farid I Street was found one of the city's most prestigious synagogues as well as the (socially and racially) exclusive Turf Club and Groppi's Garden, one of the main social draws of Cairo's elite of all ethnicities. South of Opera Square was the famous Madame Badia's Opera Casino and cabaret. Hamida's tavern, therefore, would appear to be in the vicinity of banks, schools, religious institutions, and very exclusive European bars, yet the bar's patrons appear to be common soldiers (280). But perhaps the world just off these main streets, on back streets downtown was more alternative and open to customers of any class. Alaa Al Aswany in *The Yacoubian Building* (32) alludes to the

presence of a huge number and variety of bars in Cairo's downtown before 1952's Black Saturday. So, perhaps Mahfouz was being realistic in situating a common soldiers' bar here.

Against this complexity, Mahfouz does what Moretti observes in other realist city novels: faced with the overwhelming (and unnecessary) complexity of the real city, the author simplifies it. Indeed, Mahfouz has emptied "European Cairo," as Rodenbeck calls it, and its streets of Europeans – tourists, bankers, church-goers – other than the requisite, nameless, stateless "crowd of soldiers" (280) that Abbas finds with Hamida in the novel's climax. The ironically overwhelmingly respectable side to Hamida's small downtown turf is ignored by the author and, instead, its disreputable side amplified and simplified for the sake of the author's aim of contrasting good versus evil, traditional versus modern, East versus West, Egyptian versus non-Egyptian, *ḥāra* versus the big, bad downtown. It can be no accident that in the chapter just before the whoredom and violence of his climactic Chapter 34, Mahfouz features the start of Radwan Hussainy's joyous, community-celebrated, age-old pilgrimage to the "Holy Land" of the Prophet's life and death.

The Geography of the Alley and its Residents

Figure 15 below is the researcher's own map/diagram based on Mahfouz's description of the alley and its various buildings and businesses and his own visit to the alley. The directions are true to real life north-to-south, with Sanadiqiya Street being on the south end of the alley, Ghuriya/al-Mu'izz to the west and al-Husayn Square to the east. Businesses are located at the entrance to the alley, while the two residential buildings are at the end. In the diagram, each location is divided into two halves showing who its "residents/owner" and "visitors/customers" are. Inside each location I have put a number giving the *frequency* of references to it in the novel. The two extremes are bachelor Abbas's flat, which is only mentioned one time in the whole novel and receives no visitors, for example, and Kirsha's Café, the center

of (male) alley social life, which receives 75 mentions. The highest “trafficked” locations in the alley besides the café are Salim Alwan’s business (29 mentions) and Kirsha’s home (23 mentions), and Umm Hamida’s flat (19). The most marginal locations are connected with marginal characters: Zaita’s bakery “outbuilding” (3) and home flats of bachelors such as Uncle Kamil (3), Dr. Booshy (4), and Abbas (1). Socially, the statistics indicate that in Cairo’s *ḥāra* culture of the era, single men didn’t entertain much in their flats but went out to socialize.

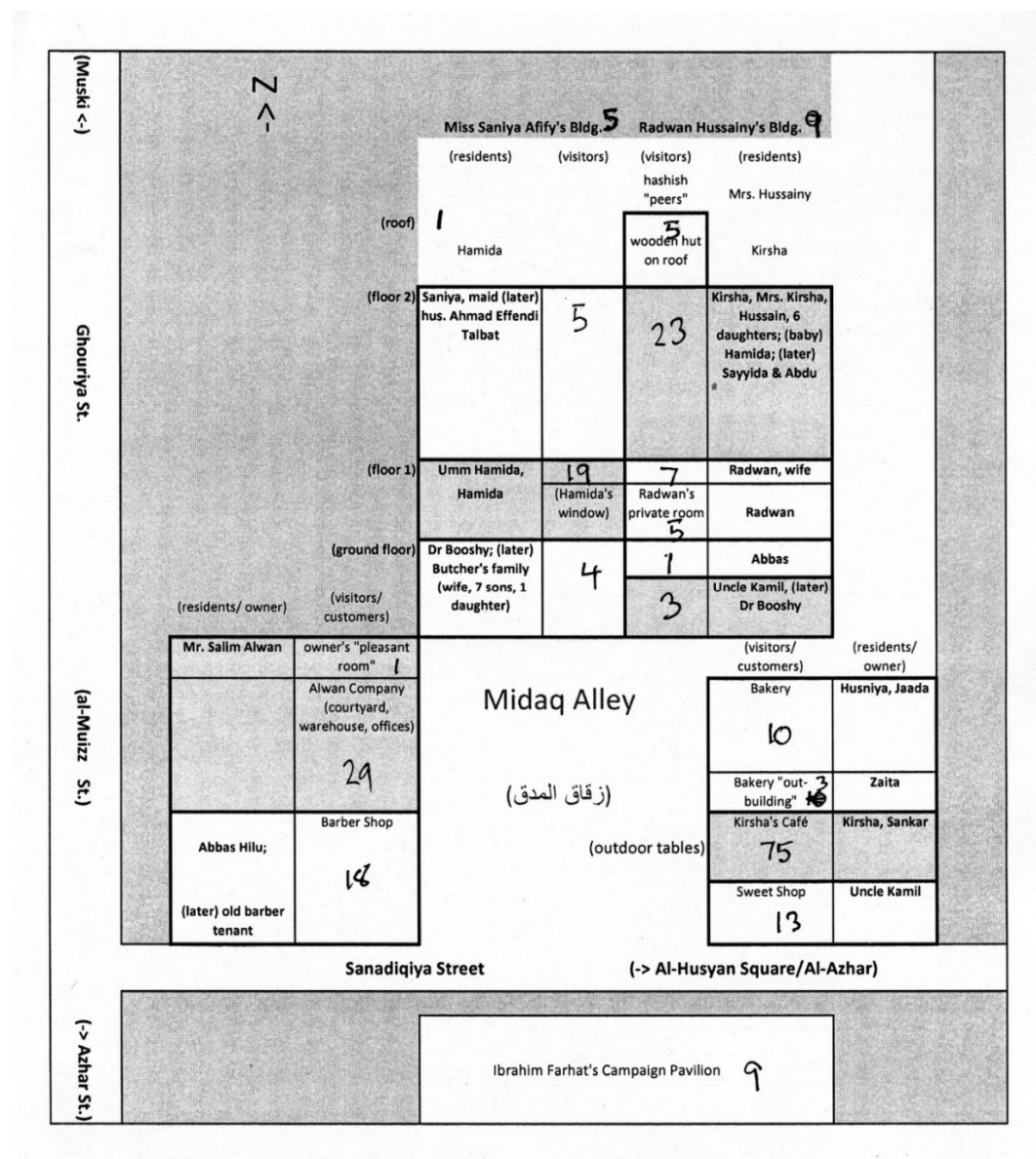


Figure 15. A diagram of the fictional Midaq Alley, its businesses and two residential buildings. Numbers in squares refer to number of mentions of the place in the novel.

A Comparative Atlas of the Three Novels

After the initial analysis of each novel separately above, a more “distant” map-based analysis may now be made by pooling and comparing data from the three novels and mapping larger socio-geographical trends of the place-time Cairo 1933-1942. The order below is “top down”, from largest geographic focus – the world – to Egypt beyond Cairo, to Cairo, to subsections of Cairo.

“The World” According to Each Novel

While Mahfouz’s three “Cairo novels” are indeed centered in the Egyptian capital, the world outside still intrudes on the lives and consciousness of their Cairo-based characters, who hold mental maps of that larger world to various degrees, from naïve to sophisticated. From simple statistics of unique locations outside Egypt mentioned in each novel, we find that *Cairo Modern* mentions 25 unique, mappable locations, *Khan al-Khalili* 22 locations, and *Midaq Alley* only 7.

It is perhaps not surprising that the relatively well-educated characters in Mahfouz’s first novel, *Cairo Modern*, have a greater awareness of the outside world and political realities circa 1933 than characters in the other two novels, especially for Europe. The four principal male characters are all graduating 4th-year students at the Egyptian University (later Cairo University), and other than a few minor characters with little education (e.g. Ihsan’s parents who run the cigarette shop across from the men’s dorm), most major characters are professionals: ministry employees such as Mahgub’s rich relative Hamdis Bey at the Ministry of Works, Mahgub’s compatriot Salim al-Ikhshidi from al-Qanatir at the unnamed ministry where Mahgub finds work, and of course, the minister himself, Qasim Bey Fahmi.



Figure 16. More sophisticated mental map of the world circa 1933 of characters in *Cairo Modern*. (Map adapted from “Africa&EuropeB&W” online.)

It should be mentioned that among the novel’s female characters, educated or not, none holds forth on international politics or the world outside Egypt; that task falls normally to the men of the same social level. However, an interesting exception is engineer Hamdis Bey’s daughter, Tahiya. In a discussion of which embassy postings would be most desirable for a husband in the Foreign Ministry, Mahgub suggests, “How beautiful it would be to spend one’s whole life stationed in Brussels, Paris, and Vienna.” She wittily counters, “Or in Damascus, Ankara, and Addis Ababa?” (*Cairo Modern* 78). She is sophisticated not only in the geography of names but in the geography of relative power and prestige.

Although the novel mentions 25 unique international locations, the map above (Fig. 16) shows a bias in geographic focus among the novel's Egyptian characters: even though Egypt is located on the African continent and culturally part of the Middle East, the bulk of the locations mentioned are in Europe, a Eurocentric vision during the closing days of European and British imperialism, at least among Egypt's upper class of the era. No mention is made of locations further east in Asia. Only one African place name is given: Ethiopia's capital Addis Ababa – and then as a subtle putdown of an undeveloped and undesirable location. Only two locations in the “Arab East” are mentioned: Mecca and Damascus – the latter, again, in a similar put down along with non-Arab Ankara, Turkey. “Mecca” here is mentioned by Ali as the metaphorical pole of Islamist ideology as opposed to “Moscow”, the geographic metaphor for socialist/communist ideology (22). The era of Nasserite Arab pride and *al-qawmiyya al-‘arabiyya* was still in the future. The only character to bring up “all Muslim lands” is the novel's partisan of political Islam, Ma'mun (86), although ironically, he is the university student chosen for a scholarship at the Sorbonne in Paris. Perhaps surprisingly, given Egypt's 50-year rule by Great Britain in 1933, little geographic focus is on the colonizer (no British cities or component members of the United Kingdom occur – Scotland, Wales, N. Ireland) but rather on Europe beyond Britain. That's where the plumb diplomatic assignments are: Brussels, Paris, and Vienna – not London. The United States, a new superpower on the world stage after the recent “Great War”, rates only an oblique mention in a reference to the Mississippi River, where a rival cotton industry competes with Egypt's. South America is represented by only Brazil, and that in Mahgub's passing simile: “as if speaking about the weather in Brazil” (114), a place so distant, it is irrelevant to Egyptians' lives. Obviously, the novel is not a history or geographical work of non-fiction and its geographic focus is on the changing relationship of Egypt's provinces to the capital, Cairo;

however, in the novel's unintended "sample" of the geographic knowledge of the Egyptian educated classes in the early 1930s, there is value in its insight into their worldview.

The characters in *Khan al-Khalili*, on the other hand, come from a greater mix of social backgrounds, although most principal characters such as Ahmad Akif and his family and their neighbors Kamal Khalil and family are middle-class. Ahmad Akif's male buddies at the Zahra Café run the gamut from foul-mouthed calligrapher Nunu to lawyer Ahmad Rashid. However, World War II with its importation of the European conflict into Egypt and – crucially in the novel – the September 1941 bombing of Cairo force the outside world into the consciousness of even the most uneducated Cairenes. Again it is the men in the novel, especially during political discussions in the café, who bring the reader up to speed with geographical developments of the war inside and outside Egypt. The apolitical women in these early Naguib Mahfouz novels hold forth mainly on household and relationship topics. Below in Fig. 17 is the world "outside" during the early phase of WWII as seen in the novel:



Figure 17. Map of Europe and North Africa derived from place mentions in *Khan al-Khalili*. (Map adapted from online map "World War II: 1941" by Andrew G. Clem).

Not all characters share equally sophisticated awareness of the war and its players. Mahfouz provides comic relief from some of the naïve dialog in the bomb shelters during air raids with speculations that Hitler won't bomb Egyptian Muslims because he is a secret Muslim, etc. A good bit of the political discussions by the middle-class ministry employees at the Zahra Café, however, show a more sophisticated understanding of the news as listeners to radio and readers of newspapers. Russian sympathizer (and closet communist) Ahmad Rashid and German sympathizer Sayyid Arif frequently debate over events in the war, which offers Mahfouz's reader an informal timeline behind the novel: e.g. the German advance into Russia during Operation Barbarossa (with an impressive list of obscure places: Bryansk and Vyazma) in the summer of 1941; the bombing of Cairo in September 1941; Field Marshal Rommel's terrifying advance via Tobruk to within striking distance of Alexandria in June 1942 and the threat to Cairo; the Allies' dramatic push-back at the Battle of El Alamein that July and August. Other war-related sites are London, Rotterdam and Warsaw, which like Cairo, shared in air raids by the Germans. The only Asian country, Japan, a German ally, is mentioned in racist connection to the "cheapness" of their women by Rushdi's casino friends, and the hashish they are reportedly handing out to the people they conquer (Boss Zifta's contribution). As in *Cairo Modern* a decade earlier, the Egyptians' international focus in *Khan al-Khalili* is heavily Euro-centric (and not only because of the war going on there, for the Japanese in Asia had been just as busy as the Germans). But with the inescapable reality of war both within Egypt's borders and without, the world feels far more "present" to its characters in Mahfouz's second Cairo novel. But from the international locations mentioned in this war story, it is very much the world at war.

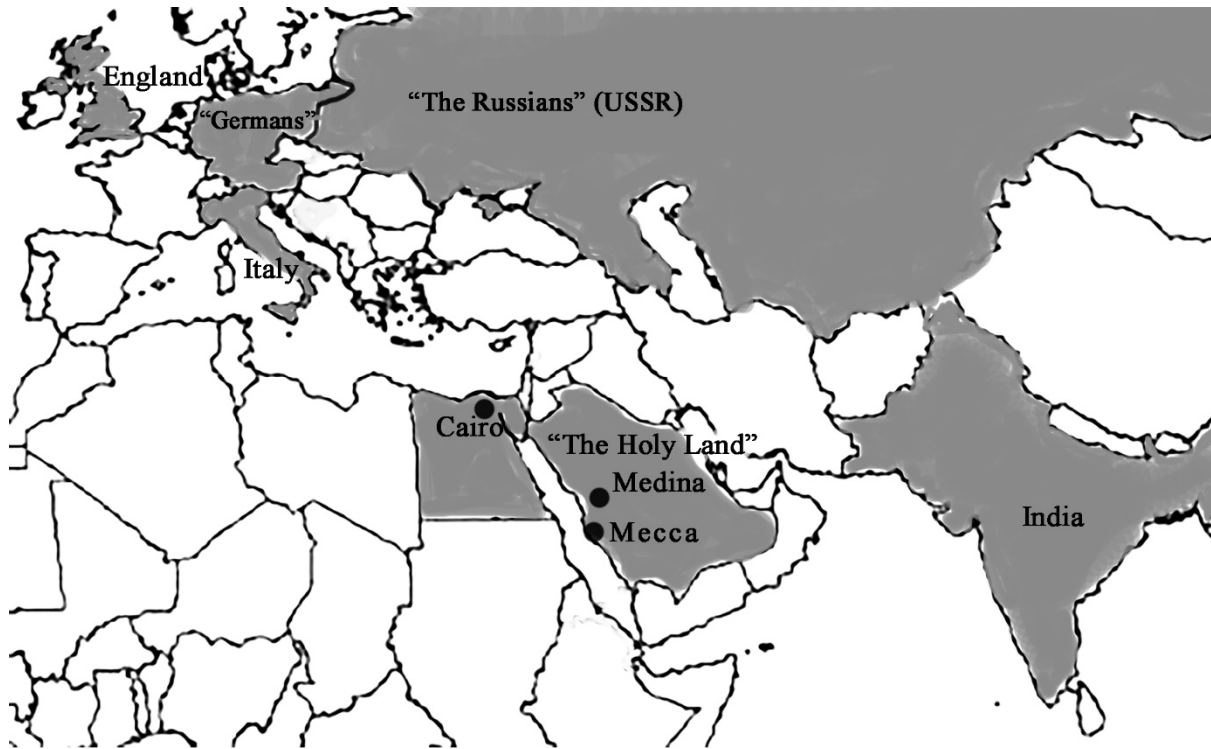


Figure 18. The simplified “world” of alley residents circa 1941-1942 in *Midaq Alley*.
(Map adapted from “Africa&EuropeB&W” online.)

Finally, in the novel *Midaq Alley*, we come to the *ḥāra* of Midaq Alley in Medieval Cairo and its cast of mainly working-class characters of limited educations with only two representatives of the middle class: businessman Salim Alwan, a son of the Gamaliya district, and Saniya Afifi, a single woman in her 50s with property assets, including one of the two apartment buildings at the end of the alley. The only direct contact with the war raging in the larger world is through two alley sons, Husayn Kirsha and Abbas Hilu, who leave to find lucrative jobs with the British army in Tell el-Kebir. From the map in Figure 18 above, it is clear the outside world has little effect on the day-to-day lives and awareness of alley residents. The map is nearly blank. Only thirteen references are made to places outside Egypt, and eight of those are pilgrimage sites in Saudi Arabia related to Radwan Hussainy’s upcoming hajj: Mecca, Medina and sites in or between them. All of Asia here is represented by India, because that is where Salim Alwan’s imports come from. The complexity of Europe at war here (cf. Fig. 17 preceding) is reduced to: England, “the Germans,” and “the Russians.”

Surprisingly no mention is made of events next door in Libya even in the dialog of the two Tell el-Kebir workers, merely vague talk of conditions in the camp and the “end of the war.” For a WWII-era novel taking place during bombing raids on Cairo (an offhand comment is made about “Dr.” Booshy attempting to molest a young girl in a bomb shelter) and a desperate battle between Axis and Allies on Egyptian soil to the west of Alexandria, the reader has almost no sense of present threat or distant conflict. And in this Mahfouz can be making no mistake. For his realist novel of the *ḥāra*, even the *ḥāra* during (distant) war time, the “world” of his simple characters is as it always is: the world of the alley first, then Medieval Cairo, then – dimly – downtown Cairo with its cosmopolitan residents. And indeed, to alley girl Hamida, Sharif Pasha Street west of Ataba is nearly as exotic as the Champs Elysées!

Egypt Beyond Cairo

One might expect that the Cairo-based characters of an Egyptian author would have a particularly rich mental map of their own nation both in their origins, travel and discussion. The three maps below (Figures 19, 20, and 21) test this hypothesis. Locations with red dots are connected to characters in the novel – either locations in plot development or characters’ city of origin or employment (past, present or future), or of immediate visit (e.g. Suez as destination for pilgrim Radwan Hussainy on his way to Mecca). Blue dots indicate locations which occur in dialog by characters – discussion of news events, etc. – but have no connection to them or the plot.

Comparing the three maps below, it is immediately noticeable that the two extremes are *Khan al-Khalili*, which includes the richest “map” of Egyptian places, and *Midaq Alley*, which has (again) a very simplified map of the outside world, including the characters’ own nation, Egypt. Only four places in Egypt outside Cairo occur.



Figure 19. Six Egyptian locations outside Cairo connected to characters in *Cairo Modern*. (Three maps on this page adapted from the online map “Egypt&Surroundings”.)

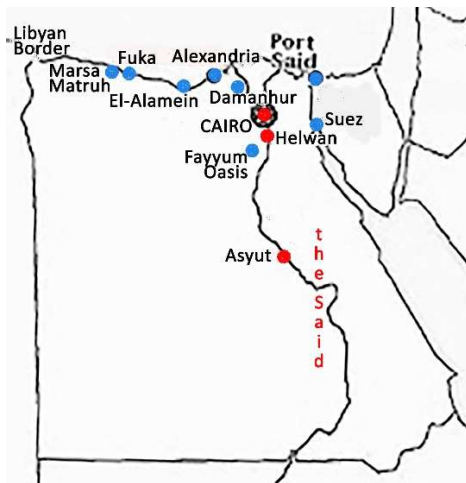


Figure 20. 13 Egyptian locations outside Cairo in *Khan al-Khalili*. Red dots = places connected to the plot and characters; Blue dots = places mentioned only.



Figure 21. Four Egyptian locations in *Midaq Alley* connected to plot or mentioned only.

Cairo Modern is notable in that all the locations mentioned have an immediate connection to its characters. As a provincial novel, the “provinces” of origin here are Alexandria (Ali), Tanta (Ma’mun) and al-Qanatir (Mahgub). Even the minister Qasim Bey Fahmi comes from outside Cairo – a posh seaside quarter of Alexandria, Bulkeley. No provincial character in the novel hails from the three-fourths of Egypt known as the Sa’id. The only non-home-town mentioned is Aswan, the feared place of demotion and uttermost exile, which is Mahgub punishment for his scandal. Evidence here for geography (and time) as a mark of *genre* – as Bakhtin hypothesizes in “Forms of Time and of the Chronotope in the Novel.”

Khan al-Khalili is, ironically a much more Cairo-centered novel despite its greater number of dots. Only Helwan and Asyut figure in the plot. Both are connected to youngest, playboy son Rushdi’s life: Asyut as his first provincial job posting with Bank Misr and Helwan as the site of the sanatorium where he is sent for (unsuccessful) treatment for his tuberculosis. All of the other (blue) sites – the Libyan border, Marsa Matruh, Fuka, El Alamein – come up in the many café discussions among Ahmad Akif’s mainly middle-class Khan al-Khalili chums, and are all war-related; indeed, *Khan al-Khalili* is a war-time novel par excellence. Once again, geography is found to be a mark of genre.

In *Midaq Alley*, three of the (only) four Egyptian places mentioned have an immediate connection to characters: Suez is a necessary embarkation point on the hajj for Egyptian hajjis. Tell el-Kebir with its British army camp is a work site for two characters, Husayn and Abbas, and still rural (al-)Marj is the site of property owned by Radwan Hussainy. The fourth site, Alexandria is only an escape scenario in Hamida’s mind when she becomes enraged at her pimp and considers a way to leave him. Speaking of genre here, perhaps from evidence from the geography here, the “novel of place” is primarily a novel of *local place*, not a “novel of places.” The source of geographic richness in this *ḥāra* novel derives from the alley itself and the immediate neighborhood comprised by the al-Husayn/al-Gamaliya quarter. The

outside world matters very little, and as a type of “village novel” (cf. Moretti in *Graphs, Maps, Trees*), the alley characters who go out, return in a circular trajectory: Radwan Hussainy to his plot of land in el-Marj *and back*, Radwan Hussainy to Suez (and Mecca) *and back*, Hussain and Abbas to Tell el-Kebir *and back*. Hamida is the only character to break away fully from the *ḥāra*, and her trajectory lands her not only in Sharif Pasha Street, but allows her mind to consider the possibility of movement even farther – to Alexandria.

The World of Ministries

A frequent theme in Mahfouz novels is the world of ministries, their employees and their internal politics. As a son of an Egyptian civil servant and a career-long civil servant himself in addition to his writing career, Naguib Mahfouz was at home in the world of (mid-level) Egyptian power, and in every book some characters or other have connections or employment in ministries. Mahfouz himself began in the Ministry of Islamic Endowments (Awqaf), and on the map below we see that in two of our novels, Mahfouz has chosen to place two characters as employees there: Akif Effendi in *Khan al-Khalili* and Sheikh Darwish in *Midaq Alley*. (Both characters are terminated for behavioral issues, however, which makes an inquiring reader wonder about Mahfouz’s own experiences there!)

A cursory glance at Figure 22 below shows that in Egypt during the monarchy period, parliament and government ministries were highly concentrated in one quarter of the city: south of Isma’iliya (Tahrir) Square and east of Kasr al-Aini Street. (The Ministry of Islamic Endowments (top right) is an exception, being located in the business area of downtown.) The figure also shows mainly two colors for just two novels: red dots for *Cairo Modern* and blue for *Khan al-Khalili*. The isolated *ḥāra* in *Midaq Alley* has little connection to centers of power, even Egyptian power – unless we take into account the other-worldly vagabond character Sheikh Darwish, who many years before had lost his job at the Ministry of Awqaf

is Mahgub Abd al-Da'im, a recent university graduate; his countryman from al-Qanatir, Salim al-Ikhshidi; and their womanizing minister, Qasim Bey Fahmi from Bulkely in Alexandria. Their "ministry" features prominently in the novel's events, but it is never named or located, although it is somewhere in the complex of other ministries east of Kasr al-Aini Street. As mentioned earlier, by a process of elimination from named (real) ministries in the novel – Defense, Foreign Affairs, Interior, Works (in parentheses in the map) – we may deduce their ministry is something else. But while both these novels involve ministry employees, the real focus of main events in *Khan al-Khalili* is elsewhere – at home; the ministry is mainly a place Ahmad Akif commutes to daily and a source of ongoing anxiousness at his lack of advancement. In *Cairo Modern*, however, the ministry, office politics, and the lavish lifestyle of ambitious young ministry employees are central to the second half of the novel after Mahgub's graduation from university. After he tries unsuccessfully to break into a public sector job, al-Ikhshidi and his minister offer him a two-sided opportunity: a 6th-level ministry job immediately ... if he will marry the minister's young mistress to appease her family. Mahgub's ambition and amoral character lead him to attempt to bypass his corrupt fixer in a climb up the ministry ladder, and Ikhshidi's resulting vengeance lands disgraced Mahgub and his fallen bride in a posting in farthest Aswan.

One Chronotope, Two Worlds and Two Genres

For a scientifically-minded literary historian, *Khan al-Khalili* and *Midaq Alley* offer a convenient and fascinating comparison for research, since they share so many variables: both by the same author; both written within a year of each other, both based in Medieval Cairo near the mosque of al-Husayn, and both set within a nearly identical historical period: the World War II years 1941-1942. The two novels would therefore appear on the surface to share one chronotope.

Although it is impossible to locate the fictional building to which the Akif Effendi Ahmad family to which in Khan al-Khalili precisely (no “Ibrahim Pasha Street is found in the quarter), no matter where the flat is located, it can only be a few minutes’ walk north of Midaq Alley and has for convenience been plotted near Bayt al-Qadi Square. Compare the two locations plotted on the map in Figure 23 below: “Akif Flat?” and “Midaq Alley.”

Merging the two novels, one could imagine Ahmad Akif passing Hamida on New Street walking to Ataba, or Rushdi Akif following his love interest Nawal down to the Azhar tram stop past the east entrance to Sanadiqiya Street. The two casts of characters live and move within the same neighborhood during approximately the same months in 1941 and 1942 and could easily pass each other in the same streets or sit at a neighboring table in the same cafés or prostrate themselves in prayer next to each other in the Mosque of al-Husayn. Yet their novelistic “worlds” are very different and hardly intersect.



Figure 23. A map of the Khan al-Khalili/al-Husayn quarter with Midaq Alley and the fictitious Akif family flat plotted simultaneously. (Map adapted from “Cairo Muhammadan Monuments” (1948), Maṣlaḥat al-Misāḥa.)

It struck the researcher when reading *Khan al-Khalili* after *Midaq Alley*, that the two novels make use of very different modes of transportation. No character in *Midaq Alley* ever takes a tram, although a tram stop existed near Al-Azhar Mosque and was a daily boarding point for the two brothers in *Khan al-Khalili* to commute to their jobs at the Ministry of Works and Bank Misr. In fact, a non-Egyptian reader would have no suspicion that trams even existed in 1940s Cairo from reading *Midaq Alley*. Yet, by the year 1936, there were 22 tram lines in capital, including a newer line from Ataba/Queen Farida Square to al-Azhar. Six tram lines originated in Queen Farida/Ataba Square, to which Hamida walked daily, yet she never rides on one. In contrast, *Khan al-Khalili*'s first chapter opens with Ahmad Akif's journey by tram from the Ministry of Works to his family's new home in Khan al-Khalili, first taking line 15, then transferring to line 19 at Ataba, then disembarking at al-Azhar.

Income and means of transportation are highly correlated. In *Midaq Alley*, poor Hamida has never ridden in a taxi before her wealthy pimp invites her to climb into one; a taxi is as exotic to her as a space ship. Mahfouz writes, "In her whole life she had only ridden in a horse-drawn carriage [*sawāris*] and the magic of the word 'taxi' took time to die away" (*Midaq* 188). Yet the wealthier Akif family use them frequently – to the train station to pick up Rushdi and to Bab el-Louk station to travel to Helwan. In *Midaq Alley*, trams are only mentioned a single time: as a view out the taxi window along with carriages and motorcars (189), although Queen Farida Square (Ataba) was, par excellence, the central tram hub for all of Cairo! The working poor cannot afford trams or choose not to use them. This hypothesis is confirmed in *Khan al-Khalili* when young Rushdi Akif accompanies the neighbor girl, Nawal, to her school in Abbasiya on foot along the desert road east of Medieval Cairo.

The young man wondered why it was that she had to take such a long route in order to get to Abbasiya and then back again in the afternoon. Why didn't she take the trolley along Khalig Street? Then the truth hit him; he realized that she justified the exhaustion involved – or rather her father justified it for her – as a means of cutting down on expenses. (*Khan al-Khalili*, 176)

To “cut down on expenses” the poorer Midaq Alley residents rely primarily on their feet, not taxis, not trams, not even buses (although a train, unmentioned, would be required between Cairo and Tell el-Kebir). Use of public transportation and vehicles by richer urban residents naturally allows them to venture more widely within the city (and beyond) than poorer residents, who cannot afford them and can only travel as far as allowable on foot. This limited scope of movement in *Midaq Alley* may be noticed by comparing the wider-ranging movements within the city by the middle-class characters in *Khan al-Khalili* and the limited range of movement of alley characters in Figures 6 and 9 above.

In terms of social relationships, too, the two novels’ casts of characters inhabit different worlds. The social lives of working-class alley men – a baker, barber, sweets shop owner – revolve mainly around the local Kirsha’s Café, whereas ministry employee Ahmad Akif finds his new social group among university-educated government employees and lawyers farther away at the Zahra Café. Ahmad’s mother finds her new social group among the wives of these men. While living only blocks apart, the two communities would never overlap; they would not rent in the same buildings, share the same bomb shelters, their men meet in the same cafés nor their women visit the same living rooms. There is nothing *genre-based* in these differences. Family sagas don’t necessarily involve wider-ranging movement than novels of place. The geographic differences here are character-based: the novel *Midaq Alley* is populated by the working poor (and two middle-class characters born and raised in the old city), whereas *Khan al-Khalili* is above all a *middle-class* family saga.

With respect to Bakhtin’s chronotope hypothesis, these two genres here share – in general terms – identical time and *topos*: World War II-era Islamic Cairo. According to the hypothesis, “it can even be said that it is precisely the chronotope that defines genre and generic distinctions” (Bakhtin, 85), implying the two novels belong to the same genre. Yet one is a realist family saga and one a realist novel of place. Is Bakhtin’s hypothesis thereby

invalidated? Can one chronotope define two separate genres? However, on closer examination of the two novels at the level of geographic *detail*, the problem is resolved and the chronotopes seen to be different.

Further mapping of individual character movements show how, in the family saga novel, main characters Ahmad Akif and Rushdi go out on various trips and adventures and return to the same *household*, the place marker of the family saga, whereas in the novel of place, the unrelated alley residents go out on trips and adventures and return to their individual homes in same *neighborhood*, the place marker of novels of place. Other alley characters reside elsewhere (Hilmiya, Tell el-Kebir) and return to the alley for work or visits. The locus where all their lives intersect is the one place: Midaq Alley. Thus, from the perspective of place, a chronotope, in order to maintain fine distinctions in genre identification, necessarily depends on low-level geographic detail involving characters' bases and movements, not just a general geographic center, such as the al-Husayn quarter.

Further Literary Experiments

Obviously, many other "experimental" questions about the geography of Mahfouz's early realist novels could be tested by mapping these same raw place data in the spreadsheets for other purposes: for example, to analyze Mahfouz's use of the university (Cairo University) in the three novels, the geography and mobility of male characters versus female characters, the different worlds of "European" and "Arab" Cairo, etc. However, this thesis was intended to test the applicability of the Morettian mapping method to analysis of the realist Arab novel. It is hoped that the validity of this application has been shown in the various literary experiments conducted on the three early Mahfouz novels here and that "useful results," as Moretti expects, were obtained.

DISCUSSION AND CONCLUSIONS

Franco Moretti promises in *Atlas of the European Novel* that “a good map is worth a thousand words” and should “produce a thousand: it raises doubts, ideas. It presents new questions, and forces you to look for new answers” (3,4). This thesis has already created over twenty thousand words, over one hundred pages, and 20 maps, but it should be clear that many more literary map “experiments” are still possible using the same data. Many more research questions concerning the geography Mahfouz’s novels remain to be formulated and tested. But like Moretti’s original 198-page methodological “manifesto” in *Atlas*, whose validity he set out to pilot test via a variety of experiments applying his map methodology to literature (resulting in 91 figures), this thesis need not be exhaustive, only offer a sample of map experiments to demonstrate the methodology’s validity and promise in a new region of World Literature – here, the 20th-century realist novel in the Arab World – beyond Moretti’s own admittedly limited geographic area of literary specialization: Europe.

The “reading” here has still been fairly “close” to the text(s) and not yet very “distant”. While “distant reading” may be the holy grail for Moretti, perhaps the (many) intermediate levels of examination in between also have their benefit and different perspectives. After all, Moretti himself examined just Jane Austen novels for several map experiments (in *Atlas of the European Novel*) and the village novels of Mary Mitford (in *Graphs, Maps, Trees*). To approximate that slightly more distant reading in the case of Mahfouzian realist novels about Cairo, it would be valuable (at a later date) to include certainly the *Cairo Trilogy*, whose characters, like those in *Midaq Alley* and *Khan al-Khalili*, live and walk the same streets of Mahfouz’s beloved al-Gamaliya quarter during approximately the same time period (especially in the final novel in the trilogy, *Sugar Street*).

Moretti hopes that using methods derived from harder sciences, such as, physically plotting place data in literature onto maps, will provide “useful” findings. What of use, then, might this preliminary Morettian atlas study of the modern Arab realist novel offer?

For Moretti’s project, this study offers concrete evidence – to this researcher’s mind at least – that Moretti’s successes in his early mapping experiments on the 19th-century European novel were not flukes, but that his methods are transferable generally to the Novel from other regions – at least in the case of the European-influenced 20th-century Arab realist novel. (And Moretti’s other research has pointed out that the British and French novel have had a huge impact on the shape of the modern novel around the globe.) The maps here also provide some evidence of the impact of genre on geography – that novels of place, family sagas and provincial novels inhabit real geography in distinctive ways, even in Egypt.

As for the historic developments within the city of Cairo and its growth from Khedive Ismail’s “Paris on the Nile” to the modern Arab capital with its burgeoning population and urban sprawl by the 1952 Revolution so well described by André Raymond and Max Rodenbeck, the fictional geography in these novels does indeed reflect those trends authentically. The “two Cairos” of the Khedives had grown into three by the early 20th century with the expansion of the northeastern suburbs and the flight of the middle class (and ambitious members of the working class) from the old sections of Cairo. Even in the poorest neighborhoods such as Midaq Alley this flight out of the old city may be seen in the characters of Selim Alwan, who moved his family to Hilmiya, or Hussein Kirsha, who abandoned his family to look for a respectable apartment with power and water in Wayliya. The Arab-European segregation by quarter, the class-based neighborhoods, the middle-class and elite suburbs sprouting up beyond the city’s 19th-century core, all this social geography in his 1940s novels is true to life.

One original interest of the researcher was to see how much overlap there might be between the Cairo in Mahfouz's novels and the Cairo the author himself knew – whether the Cairo of his novels meshed with the psychological Cairo of his mental map. To that end, during the research process, Gamal al-Ghitani's book of interviews with the author, *The Mahfouz Dialogs*, was treated to the same place-extraction process as were the three novels themselves (see Appendix D). My hypothesis was that the subsets of Cairo that Mahfouz selected for these novels would be parts of Cairo he himself knew, and knew well. His biography is well known: he was born in al-Gamaliya, moved to Abbasiya in 1924 at age 12, attended the Egyptian (Cairo) University, worked an entire career in various ministries, including the Ministry of Awqaf, and spent hours in cafés, bookstores, and cinemas in the downtown, Abbasiya and al-Gamaliya. His love of Egyptology came from early trips on which his mother took him to the Pyramids and Egyptian Museum. And these areas are, indeed, where much of the three novels are set: in al-Gamaliya, Abbasiya (and Sakakini near his own family's home), downtown Cairo and the ministries area, the Giza of Cairo University and beyond to the Pyramids. His personal experience of al-Qanatir or Helwan, on the other hand was not mentioned in any source I used.

The study also perhaps points up some of Mahfouz's personal biases in his choice of character and place out of all characters and places he might have chosen. El-Enany writes that Mahfouz has been labeled by some critics¹⁸ as "the novelist of the small bourgeoisie":

His fiction is inhabited by members of his own class: their progress within society, their loves and hates, ambitions and frustrations, both private and public, are vividly recreated. The aristocracy, the upper middle class, the working class and the peasantry form no part of his customary scene and when individuals from those groups make an occasional appearance in his fiction, they are usually portrayed from outside and through the eyes of the petit-bourgeois protagonist. (El-Enany 31)

¹⁸ E.g. socialist realist critics such as 'Abd al-'Azīm Anīs in "Fī al-thaqāfa al-Miṣriyya" (99-100), who faulted him in the early Nasserite years for not portraying the new revolutionary realities and not using his "realism" correctly to aid the struggle of the Egyptian people.

This criticism is not perhaps fair of his portrayals of the largely working-class characters in *Midaq Alley*, the location of which is itself a typical Cairene *ḥāra*, but it does resonate more believably in *Cairo Modern* and *Khan al-Khalili*, whose protagonists are by in large university students, middle-class families, and civil servants.

More striking by their absence than the working class, however, is “the aristocracy, the upper middle class” and their Cairo locations. The elite Cairo of WWII described in Artemis Cooper’s *Cairo During the War* – the Egyptian aristocracy and the non-Egyptian elites of Levantine, Jewish, European and British background – are virtually absent in these novels except for success stories of middle-class characters who had made it into the ranks of the upper-middle class, such as Mahgub Abd al-Da’im’s two Qanatir contacts, Hamdis Bey Fahmi in Zamalek and Salim al-Ikhshidi in al-Munira. The monarchy and aristocracy are mentioned, if at all, at a distance. Characters from that class do not enter the world of these Cairo realist novels. The king is absent, as is the British High Commissioner, the Levantine business tycoon, and the rich Coptic socialite. No action is set in power centers such as Abdin Palace, the Egyptian parliament, or the British Ambassador’s residence – not even in the religious power center of al-Azhar or the Coptic Pope or Anglican bishop’s offices. Yet all of these existed during the period in which the three novels are set. Both power and abject poverty are on the margins of these novels, discussed occasionally, but not a world Mahfouzian characters freely enter and exit. The only power center in the novels is the world of mid-level power – the ministries populated by bureaucrats at the ninth to sixth level.

Ethnically, too, the novels reveal absences. Their characters are nearly all Egyptian Arabs, and this, during Cairo’s most cosmopolitan era. Mahfouz places Hamida in her new life in Rodenbeck’s “European” Cairo, the downtown, but it is a Cairo without Europeans, or without European characters. The Commonwealth soldiers at her tavern are presented as a

faceless group. Mahfouz's characters, too, are nearly all of Muslim background. While Vita's Bar in *Midaq Alley* may be located in the old city's Jewish Quarter, Husayn and Abbas have no interaction with the residents, nor does Hamida interact with the Jewish factory girls. One token Egyptian Copt is found (dying of tuberculosis) in a ward of the Helwan sanatorium, although relations between Rushdi and this roommate are cordial. No major character is Christian or Jewish or enters a church or synagogue, although in the 1940s both were thriving. The novels' atmosphere is pervaded by Islamic custom, holidays, phraseology; al-Husayn's shrine is visited and the saint's intercession frequently sought. Even Mahfouz's atheists are all from a Muslim background. One cannot fault any author for writing "what he knows"; however, Cairo in the 1930s and 1940s was far more varied ethnically and religiously than the non-Egyptian reader might glean from these novels. The "Cairo" – or "Cairos" – of Naguib Mahfouz's early Cairo novels appears to be by and large the Cairo of Naguib Mahfouz himself, populated by people like him, living and working in areas familiar to him.

But perhaps this personal "bias" toward a subset of Cairo places and social worlds could also be considered the mental equivalent of a favorite, private amusement park. As Mahfouz related to the late Gamal al-Ghitani in *The Mahfouz Dialogs*:

Even when, later on, I shifted to treating intellectual, or symbolic topics, I would also return to the world of the *hara*. What engages me is the reality of that world. There are some whose choice falls on a real, or imaginary place, or an historical period; my preferred world is that of the *hara*. The *hara* came to be the background to most of my works so that I could go on living in the area that I love. Why does *The Harafish* take place in a *hara*? I could have had the events take place anywhere – in some other place of a different nature. The choice of the *hara* came about here only because when you write a long work of fiction, you have to be careful to choose an environment you love, that you feel at home in, so that you 'have a good time.' (77-78)

Ultimately, "Naguib Mahfouz's Cairo" is a map of streets and buildings and landmarks he laid down himself for his own mental wanderings and from which he derived a lifetime of pleasure.

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APPENDICES

APPENDIX A:

Major Plot Places in the Three Novels

Table 4. Major Plot Places in *Cairo Modern* (by chapter)

CH	TRIP	GENERAL PLACE	CENTRAL PLACE	PLACE 2	PLACE 3	PLACE 4	PLACE 5	PLACE 6	PLACE 7	PLACE 8	
1		Giza	no	Cairo U	Nahdet Misr Ave						
2	WALK	Giza	hostel	Nahdet Misr? Ave	boy's hostel						4 boys walk from CU to dorm
3	RIDE	Giza/ Heliopolis	hostel	hostel	Heliopolis	tram					Ma'mun's ride to Helio via tram
4	WALK	Giza	hostel	hostel	Ali's room	Ihsan's house	Giza St.				Ali & Ihsan's stroll
5	WALK	Giza	hostel	Mahgoub's room	Izba St. fig tree						Mahgub's walk
6	RIDE	Giza/ Downtown/ Qanatir	hostel	Mahgoub's room	Giza st. tram station	Cairo train station	Qanatir train station				via tram/train
7		Qanatir	no	parents' home							
8	RIDE	Qanatir/ Cairo	no	parents' home	Qanatir train station	train					via train
9	WALK	Giza	hostel	Rashad Pasha St.	boy's hostel						Ali & Mahgub's walk
10		Giza	hostel	Ma'mun's room	Mahgub's room						
11	MOVE	Giza	hostel	Mahgub's room	rooftop room	beanery	Cairo U				Mahgub's move
12	WALK	Giza	rooftop	rooftop room	beanery	Cairo U	Orman Gardens				Mahgub's walk
13	VISIT	Giza/ Zamalek	rooftop	rooftop room	Zamalek villa						Mahgub's visit
14	WALK	Zamalek/	no	al-Fustat St.	Nile						Mahgub's walk home
15	WALK	Giza/ Downtown	rooftop	rooftop room	Ministry of Works	Azhar Sq. (Falaki Sq.)	Q. al-Nil Gardens	Ikhshidi's office			Mahgub's walk around downtown
16	RIDE	Downtown/ Giza	no (hostel)	Ikhshidi's office	tram	Ma'mun's room					Mahgub's ride home

CH	TRIP	GENERAL PLACE	CENTRAL PLACE	PLACE 2	PLACE 3	PLACE 4	PLACE 5	PLACE 6	PLACE 7	PLACE 8	Cairo Mod
17	RIDE	Giza/ Pyramids	no	Bus station	Ihsan's car	Pyramids Plateau	Temple of Sun				Mahgub & Tahiya's excursion to excavations
18		Giza	no	university club	CU library	Orman Gardens					
19		al-Munira	no	Ikhshidi's home (al-Munira)							
20	TRIP	Giza / Tanta	no	CU library	Tanta (Ma'mun)						
21		? / Giza	rooftop	Home for Blind Women	rooftop room						Ma'mun's trip to Tanta
22		Giza / Downtown	rooftop	rooftop room	Ikhshidi's office						
23		Downtown	no	Ministry	Q. Bey's office						
24		Giza / al-Munira	rooftop	rooftop room	Ikhshidi's home						
25	WALK / RIDE	Giza / country (Pyramids Rd)	no	Ihsan's school	Ihsan's home	Bey's car	Bey's country villa (on way to Pyramids)				Ihsan's walk/ Pyramids excursion
26		al-Munira	no	Ikhshidi's home							
27	WALK?	Downtown/ Muski /Giza	rooftop	Ministry	Muski	rooftop room					Mahgub's shopping trip
28		Giza/ Downtown	rooftop	rooftop room	ministry						
29	RIDE	Downtown/ Giza	Nagi St. flat	downtown flat (Nagi St.)	Ihsan's home	taxi					wedding trip in taxi from bride's house
30	RIDE	Downtown	Nagi St. flat	taxi	downtown flat						wedding trip in taxi from bride's house
31		Downtown	Nagi St. flat	downtown flat							

CH	TRIP	GENERAL PLACE	CENTRAL PLACE	PLACE 2	PLACE 3	PLACE 4	PLACE 5	PLACE 6	PLACE 7	PLACE 8	Cairo Mod
32	RIDE	Downtown / Zamalek	Nagi St. flat	downtown flat	taxi	Hamdis Bey's home					taxi ride to visit relatives
33	WALK	Downtown	Nagi St. flat	downtown flat	La Rose bar						Mahgub's walk from home to bar and back
34	TRIP	Downtown/ Alex/ Tanta/ Giza	Nagi St. flat	downtown flat	ministry	Bulkeley (Alex)	University Club				Q Bey's trip from Cairo to Alex; Ma'mun's return from Tanta
35		Downtown	Nagi St. flat	downtown flat							
36	TRIP	? / downtown	Nagi St. flat	birthday party (where?)	downtown flat	stores (where?)	ministry	Fantasio Theatre	Cafés: al-Bodega, Groppi's, Soult Parlor	major stores	daily moves: commute to work, shopping/social life
37	WALK	downtown	no	ministry	Newspaper hdqtrs (New Light Journal)	Isma'iliya (Tahrir) Square					Maygub and A. Badir walk Kasr el Aini to Sq
38		downtown	Nagi St. flat	downtown flat	ministry						
39	MOVE	downtown	Nagi St. flat	downtown flat	ministry						Q. Bey's move from Bulkeley to Cairo
40		downtown	Nagi St. flat	ministry	downtown flat						
41	RIDE/ CRUISE	downtown/ Qanatir	Nagi St. flat	ministry	downtown flat	taxi	dock - Qasr el Nil	yacht			taxi - Mahgub & wife, cruise in yacht (group)
42	WALK	Qanatir	no	yacht	Qanatir gardens						walk in gardens

CH	TRIP	GENERAL PLACE	CENTRAL PLACE	PLACE 2	PLACE 3	PLACE 4	PLACE 5	PLACE 6	PLACE 7	PLACE 8	Cairo Mod
43	CRUISE / RIDE	Qanatir/ Downtown	Nagi St. flat	yacht	dock - Qasr al-Nil	car (Ahmad Asim's)	downtown flat				yacht back to Cairo; A. Asim's car to flat
44	WALK	Downtown	Nagi St. flat	downtown flat	Soult Parlor garden café						walk - Mahgub to café and home
45		Downtown	Nagi St. flat	downtown flat							
46		Downtown/ Aswan	no	Newspaper (office of New Light journal)	Aswan (reported)						Mahgub & wife to Aswan

Table 5. Major Plot Places in *Khan al-Khalili* (by chapter)

CH	TRIP	GENERAL PLACE	CENTRAL PLACE	PLACE 2	PLACE 3	PLACE 4	PLACE 5	PLACE 6	PLACE 7	PLACE 8	
1	RIDE	Downtown/ Khan	Khan flat	Ministry of Works	tram	new flat (Khan al-Khalili)					tram ride Q al-Aini to Azhar
2		Khan	Khan flat	new flat	<i>Min. Works (internal)</i>						
3		Khan	Khan flat	new flat	Ghamra - Gita Café (flash)	Sakakini - old flat (flash)	Sakakini - shelter (flash)				
4	RIDE/ WALK	Khan	Khan flat	new flat	stairway	tram stop	Sakakini - same street (flash)	Sakakini - Abbas St. (flash)	Ghamra (flash)		tram ride Khan to Q al-Aini/ walk with Jewish girl
5	WALK	Khan	Khan flat	new flat	Nunu's shop						walk from (tram) to new flat thru Khan
6	WALK	Khan	no	Zahra café							walk from home to Zahra
7		Khan	Khan flat	new flat							
8		Khan	Khan flat	Zahra café	new flat	bomb shelter					
9		Khan	Khan flat	new flat	Zahra café						
10		Khan/ Downtown	Khan flat	new flat	Mn. Works	A's window					
11	WALK	Khan	Khan flat	Zahra café	new flat	A's room					walk home from Zahra with Nunu
12	WALK	Khan	Khan flat	A's bedroom	A's window	N's balcony	Zahra café				walk along New Road to Café
13		Khan	Khan flat	A's bedroom	A's window	N's balcony					
14		Khan	Khan flat	new flat	bomb shelter	A's window	N's balcony				
15		Khan	Khan flat	new flat	Uni - School of commerce (flash)	Asyut (flash)					
16	RIDE/ WALK	Khan/ Downtown	Khan flat	new flat	train station	taxi					A&R ride taxi from station to Khan; walk to flat

CH	TRIP	GENERAL PLACE	CENTRAL PLACE	PLACE 2	PLACE 3	PLACE 4	PLACE 5	PLACE 6	PLACE 7	PLACE 8	KHAN
17		Khan	Khan flat	new flat	R's bedroom	R's window					
18	RIDE/ WALK	Khan/ Ghamra/ Abu Khudha?	Khan flat	new flat	tram	Casino	friend's home (Abu Khudha)				R takes tram to Ghamra, walks home
19	WALK	Khan	Khan flat	new flat	mosque (where?)	A's room	lounge	R's room	A's window	N's balcony	
20	RIDE	Khan/ Downtown	Khan flat	R's room	New Road intersection	tram stop (Al Azhar)	tram	Ritz cinema (Imad al-Din St.)			Giza tram downtown to cinema w/ chage at QFS
21		Khan	no	Kamal K's flat	roof	New Road intersection (flash)	Tram (flash)	Ritz cinema (flash)			
22		Khan	no	roof	Nawal's balcony						
23		Khan	Khan flat	Zahra café	A's room / window	R's room / window					
24		Khan	Khan flat	A's room / window							
25	WALK	Khan	Khan flat	new flat	Zahra café						A walks to café from home
26	WALK/ RIDE	Khan	Khan flat	new flat	A's room	R's room	Q. Farida Sq.	tram			A walks from home to tram at QFS
27	WALK	Khan/ Desert/ Tomb/ Abbasiya	Khan flat	new flat	New Road	Desert road	family tomb	Abbasiya			R&N walk to her school via desert road
28		Khan/ Ghamra	Khan flat	new flat	A's room	Zahra Café	Ghamra casino	bomb shelter			
29		Khan/ Downtown/ Desert	no	Zahra café	Kamal K's flat	bank	desert road	casino	cinema		R's new normal
30	WALK/ RIDE	Khan/ Downtown	Khan flat	new flat	bank	taxi	R's room				
31		Khan	Khan flat	new flat	A's room						

CH	TRIP	GENERAL PLACE	CENTRAL PLACE	PLACE 2	PLACE 3	PLACE 4	PLACE 5	PLACE 6	PLACE 7	PLACE 8	KHAN
32	WALK	Khan	no	Zahra café	Aliyat's house						A & Nunu walk from café to brother; A walks home typical movements R's walk home from Casino R takes tram home from Abbasiya 2 bros. taxi ride to doctor; walk w Nawal 2 bros. go to sanitorium via taxi, train, taxi to sanit 2 families ride train to Helwan; walk to sanit
33		Khan/ Downtown/ Desert /	Khan flat	new flat	Kamal K's flat	Desert road	doctor	Zahra café	bathroom		
34		Khan/ Downtown	Khan flat	bank	doctor 1 (downtown?)	doctor 2 (downtown?)	new flat				
35		Khan	Khan flat	new flat	R's room	A's room					
36	WALK	Khan/ Ghamra	Khan flat	Kamal K's flat	Ghamra - casino	doctor (downtown?)	new flat				
37	RIDE	Khan/ Desert/ Tomb	Khan flat	new flat	Kamal K's flat	Desert road	tomb	tram			
38	WALK/ RIDE	Desert/ Ghamra/ Downtown, Khan	Khan flat	desert	Ghamra - casino	bank	taxi	doctor	new flat		
39	RIDE	Khan/ Downtown/ Helwan	Khan flat	new flat	taxi	B. el-Louk train station	train	Helwan	sanitorium		
40	RIDE/ WALK	Khan/ Downtown/ Helwan	Khan flat	new flat	B. el-Louk train station	train	Helwan	sanitorium	R's room in sanit		
41		Khan/ Helwan	Khan flat	new flat	Helwan	sanitorium	R's room in sanit				KHAN
42		Khan	Khan flat	new flat	R's room						
43		Khan	Khan flat	R's room							
CH	TRIP	GENERAL PLACE	CENTRAL PLACE	PLACE 2	PLACE 3	PLACE 4	PLACE 5	PLACE 6	PLACE 7	PLACE 8	

44		Khan/ Downtown/ Abbasiya	no	Kamal K's flat	Bank Misr	Nawal's room	Abbasiya school	Nawal's new room			
45		Khan/ Downtown/	Khan flat	R's room	Zahra café	Ministry	Al-Husayn mosque				
46		Khan	Khan flat	R's room	Al-Husayn mosque						
47		Downtown/ Khan	Khan flat	bank	new flat	Zahra Café					
48	WALK (proces sion)/ RIDE	Khan/ Tomb	Khan flat	R's room	Al-Ghouriya shroud store	Casket	family tomb	new flat			walk to tomb/ corpse rides casket
49		Khan	Khan flat	Zahra café	new flat	R's room					
50	WALK	Khan	no	Zahra café	bomb shelter	Kamal K's flat	Azhar St.				A walks along Azhar St.
51		al-Zaytun/ Khan	Khan flat	al-Zaytun flat	owner's flat	new flat (Khan)	Zahra café	A's room			

Table 6. Major Plot Places in *Midaq Alley* (by chapter)

CH	TRIP	GENERAL PLACE	CENTRAL PLACE	PLACE 2	PLACE 3	PLACE 4	PLACE 5	PLACE 6	PLACE 7	PLACE 8	
1		Khan	Midaq	Kirsha's café							
2		Khan	Midaq	S. Afify's flat	Umm H's flat						
3		Khan	Midaq	Umm H's flat							
4		Khan	Midaq	Abbas' barber shop							
5	WALK	Khan/ Mousky	Midaq	Umm H's flat	Mousky St.						Hamida's walk
6	WALK	Khan	Midaq	Kirsha's café	Sock shop, S of Azhar	Mutawaly Gate (Bab Zuweila)					Hamida's walk
7	WALK	Khan	Midaq	Bakery	Zaita's "hole"	Green Gate					Zaita's walk
8		Khan	Midaq	S. Alwan's company							
9		Khan	Midaq	Kirsha's flat	Kirsha's café						
10	WALK	Khan/ Mousky	Midaq	Abbas' barber shop	Darasa (St.?)						Abbas' walk
11		Khan	Midaq	R. Hussainy's flat							
12		Khan	Midaq	Kirsha's flat	Kirsha's café						
13		Khan	Midaq	Umm H's flat	Al Azhar St.	S. Afify bldg	Kirsha's café				
14		Khan	Midaq	Kirsha's flat							
15		Khan	Midaq	S. Afify's flat	Umm H's flat						
16		Khan	Midaq	Zaita's hole	Bakery						
17		Khan	Midaq	S. Alwan's company							
18		Khan	Midaq	Umm H's flat	S. Alwan's company						
19	WALK	Khan	Midaq	Election pavilion	Barber Shop	Kamal's sweet shop	Kirsha's café	Umm H's flat			Farhat's campaign walk; Hamida meets I. Farag
20	WALK	Khan/ Mousky	Midaq	Kirsha's café	Umm H's flat	Darasa St.					Hamida's walk

CH	TRIP	GENERAL PLACE	CENTRAL PLACE	PLACE 2	PLACE 3	PLACE 4	PLACE 5	PLACE 6	PLACE 7	PLACE 8	Midaq
21	WALK?	Khan	Midaq	Dr Booshy's flat	S. Afify's flat						S. Afify's trip for wedding shopping
22		Khan/ Hilmiya	Midaq	Uncle Kamil's shop	S. Alwan's company	S. Alwan's villa (Hilmiya)					
23	WALK/ RIDE	Khan/ Downtown	Midaq	Umm H's flat	Queen Farida Sq	taxi	Sharif Pasha flat				Hamid's walk/taxi ride
24	WALK/ RIDE	Khan/ Downtown	Midaq	Umm H's flat	Queen Farida Sq	taxi	Sharif Pasha flat				Hamid's final walk, taxi to brothel
25	SEARC H	Khan/ Q el-Aini	Midaq	Kirsha's flat	Police Station - Gamaliya	Q. al-Aini Hospital					Umm Hamida's search for missing daughter
26		Downtown	no	Sharif Pasha flat	Sharif Pasha "school"						Zaita and Dr Booshy's walk to cemetery to rob it
27	WALK	Khan/ Cemetery	Midaq	Bakery	Cemetery	S. Afify's flat					
28	WALK	Khan/ Mousky	Midaq	Uncle Kamil's shop	Kirsha's café	Umm H's flat	Mousky St.				Abbas' wandering in despair
29		Khan/ Hilmiya	Midaq	S. Alwan's company	S. Alwan's villa	Kirsha's café					Abbas & Hussain's walk to Jewish Qtr bar
30	WALK	Khan/ Mousky	Midaq	Uncle Kamil's flat	Vita's Bar (Mousky towards Ataba)						
31	RIDE	Downtown	no	Sharif Pasha flat	carriage	Opera Sq	Hamida's tavern (outside)				Hamida's ride to Opera Sq
32	WALK	Downtown	no	Opera Sq	tavern (outside)	flower shop					Abbas' chase of H's carriage from Opera to tavern

CH	TRIP	GENERAL PLACE	CENTRAL PLACE	PLACE 2	PLACE 3	PLACE 4	PLACE 5	PLACE 6	PLACE 7	PLACE 8	Midaq
33	RIDE	Khan	Midaq	R. Hussainy's flat	Kirsha's café	S. Alwan's company	carriage				Radwan begins hajj in carriage
34	WALK	Khan/ Mousky/ Downtown	Midaq	Uncle Kamil's shop	Vita's Bar	Hamida's tavern (downtown)					Abbas' walk to Vita's; Abbas & Hussain's walk from V's to H's tavern
35	MOVE/ MOVE	Khan	Midaq	Kirsha's café	Umm H's flat	S. Alwan's company	Dr. Booshy's flat	Uncle Kamil's flat			Kamil moves Booshy's belongings from his flat to Kamil's; new family moves into Booshy flat

APPENDIX B:

All Mentioned Places in the Three Novels

(alphabetical order)

Table 7. *Cairo Modern** - A II Mentioned Places (alphabetical order)

237 pp total English translation

Freq	Location Name	Book pp	Geogrph	Characters associated	Context/significance in novel
4	Abd el Salam 'Aref (St) = "great avenue"	1	Giza		Outside gates of CU, has lofty trees and walls behind which are villas and palaces
1	Addis Ababa	78	Outside Egypt	Mahgub, Tahiya	imaginary diplomatic posting in future - non-prestigious, Hamdis Bay's relative won't be posted here
1	al-Azhar (U)	47	medieval Cairo	Ali T	compares it and its preachers negatively to new political preachers of Cairo U (47)
1	al-Azhar Square (Falaki Sq.)	67	Downtown	Mahgub	looks for beanery while waiting for Hamdis at Ministry]
1	al-Bodega	177	Downtown	Mahgub	M. invited out to cafés
1	al-Doqqi district	13	Giza		district, direction of al-Izba St.
2	Alexandria	30, 167,	outside Cairo	Ali T & father; QB Fahmi	Ali T from Alex; father is translator for city; the Bey visits Alex to spend few days in Bulkeley
5	al-Fustat St. (Zamalek)	57, 58, 64, 195,	Zamalek	Mahgub, A. B. Hamdis	address of relative Ahmad Bey Hamdis; "grand and still" like Rashad Pasha St. with trees on both sides and mansions
1	al-Gharbiya Province	87	outside Cairo	Ma'mun	
4	al-Izba Street	13, 26, 30, 45,	Giza	Ihsan & fam, Mahgub	prolongation of Rashad Pasha St towards Dokki; loc of Ihsan's father cig shop/home on corner
1	all Muslim lands	86	Outside Egypt	Ma'mun	where Ma'mun wishes to broadcast appeal for revived Islam
2	al-Munira	90, 120,	Munira	S. al-Ikhshidi	location of Ikhshidi's home
9	al-Qanatir: Barrage's Gardens	204, 209, 211, 213, 214, 215,	outside Cairo/ Q	Mahgub, Ihsan, Ali Iffat, merry makers on yacht	far from trian station and M's home: M still imagines he will run into s.o. who knows him while walking with yacht trip guests
1	al-Qanatir: Barrage's Gardens: boat quay		outside Cairo/ Q		
1	al-Qanatir: Barrage's Gardens: boat quay	213	outside Cairo/ Q	Ali Iffat	Ali Iffat's yacht mored there
1	al-Sayyid al-Mifdal St.	90	Munira	S. al-Ikhshidi	location of Ikhshidi's home
1	al-Sayyida Zaynab's shrine	212	Medieval Cairo	Ihsan, Iffat	location is a joke, impling Ihsan is being too pious and shouldn't be afraid to drink more than one glass of alcohol
1	Ankara	78	Outside Egypt	Mahgub, Tahiya	imaginary diplomatic posting in future - non-prestigious, Hamdis Bay's relative won't be posted here
1	Arab East	86	Outside Egypt	Ma'mun	subset of Islamic world where Ma'mun wishes to broadcast appeal for revived Islam

2	Aswan!	190, 235	outside Cairo	Mahgub	M sarcastically says to Ikhshidi Aswan's beautiful in August, implying if bey loses job, he could be sent to provinces; in end, M is sent to Aswan
1	Austria	209	Outside Egypt	Husni Shawkat, Ahmad Asim, Mahgub	Italy considers itself Austria's protector and can join 'ring' to tighten around Germany
1	automobile - Ahmad Asim's	219	transport	Ahmad Asim, Mahgub, Ihsan	Ahmad drives couple home
10	automobile - Hamdis's	60, 76, 77, 79, 81, 83, 141,	transport	Hamdis Bey, Tahiya, driver	car drives up (driver?) to await Hamdis Bey; Tahiya and chauffeur in "magnificent automobile" pick up Mahgub at bus station; leaves without him after he makes pass at Tahiya; recalls incident when employed at ministry and feel she'd made a mistake;
16	automobile - Qasim Bey's/limousine	124, 125, 126, 127, 161,	transport	Ihsan, Qasim Bey	magnificent, like a "villa on wheels"; he follows Ihsan home in car; comes in car to downtown apt for his rights with M's bride;
4	automobiles/car in general	37, 42, 205, 206,	transport	Mahgub, pashas/beys, Ihsan, members of new social group	remembers pashas and beys with their automobiles; if Mahgub were son of Hamdis Bey would have acquired car; married Ihsan complains about lack of car when others in their set have one;
1	Azuz Darim's apartment/bordello/casino	105	?	Azuz Darim	elegant apartment owned by repulsive blob who is welcomed in high society at benefit due to him being owner of informal casino and bordello
1	Baignoire (theatre) box	177	Downtown	Ali Iffat	A is subscribed to box at Fantasio Theatre
1	Balkans	209	Outside Egypt	Husni Shawkat, Ahmad Asim, Mahgub	allies of France that can encircle Germany
1	Banat al-Ashraf College	78	?	Tahiya	T attends, not old enough for university
2	BAR "La Rose"	161, 163,	downtown	Mahgub, young stranger	M finds it by accident when fleeing home on the Bey's 1st visit to Ihsan
2	birthday party (place not said)	177	?	Mahgub, Ihsan, Ali Iffat	
1	Brazil	114	Outside Egypt		symbol of place far away and irrelevant to Egypt: "as if speaking about the weather in B"
1	Brussels	78	Outside Egypt	Mahgub, Tahiya	imaginary diplomatic posting in future - prestigious
3	Bulkeley (Alexandria)	167, 190, 194,	outside Cairo	QB Fahmi	spends a few days here (Alexandria area); his main home (electoral district?)
1	bus	180	transport	Ihsan	takes buses to outlying suburbs to get out of apt.
3	Bus station in Giza Square	69, 76	Giza	Mahgub, Tahiya, Fadil, chauffeur	M. suggests this as meeting place for trip to excavations; T picks him up in
13	Cairo	31, 41, 62, 72, 83, 90, 115, 158, 169, 177, 194,		Mahgub, Tahiya, Fadil, Ma'mun, QB Fahmi,	had unobtainable 'pleasures' for Mahgub (31); where his university and future lay; a city that Tahiya is teased she has never "visited" although she lives there; Tahiya needs to explain why her elite family is still in Cairo in July as elite leave during summer; Ma'mun comes to Cairo from overseas for marriage arrangements; Bey amkes Cairo his residence rather than Bulkeley due to asthma;

2	Cairo Museum "the antiquities museum"	62	downtown	Tahiya	tourist destination; "stale destination" according to Mahgub
22	Cairo University/"the University"/our college/	1,2, 11, 20, 25, 43, 47,51, 54,77, 78, 124, 157, 184, 235,	Giza/ CU	4 pals, Ihsan, Umm Tahiya, Tahiya,	CH1 , opened by "the king" (11) had a "new light" (science, 11); Ali is returning from U. when he meets Mahgub returning from Q. Ali sees it and its political awareness in opposiion to old Azhar and its antiquated ideas (47);true founder controversial: King or Saad Zaghlul?; M bosts he will be prof at uni; M lies that he met Ihsan at uni; Umm Tahiya chats about university and women and Tahiya's decision not to prepare for career;
1	Cairo University: "the neighborhood"	50	Giza/ CU	Mahgub	near U is heavily populated with students competing for cheap flats
1	Cairo University: cafeteria	52	Giza/ CU	Mahgub, pals	Mahgub used to eat with pals but later can't afford it and leaves them
1	Cairo University: College of Medicine	17	Giza/ CU	student poet	where a student "poet" came from who lauded Ihsan's rump (17)
1	Cairo University: lecture halls	33	Giza/ CU	S. al-Ikhshidi	returns from meeting minister and gives up politics for just studies
9	Cairo University: library	87, 88, 89, 98, 115, 184,	Giza/ CU	Ali T, Mahgub	phil. Prof. recommends Ali for library job; Mahgub tries but has no sponsor; setting for heart-2-heart over Ihsan's breaking up with M; Ali quits library job to found political magazine;
4	Cairo University: Magub's "faculty" = Humanities	54, 62,	Giza/ CU	Mahgub	
2	Cairo University: university club	85, 168,	Giza/ CU	4 pals, Ma'mun, Ahmad Badir	after graduating, met every evening to discuss their futures; after return from
2	Cicurel Store	127	Downtown	Ihsan	elegant dept. store; delivery van delivers fine clothes from Qasim Bey for Ihsan;
5	cigarette store (Ihsan's father's)	13, 17	Giza	Ihsan, Father (Shihata Turki)	1 meter sq; at entrance to Ihsan's building, customers were students
1	Czechoslovakia	209	Outside Egypt	Husni Shawkat, Ahmad Asim, Mahgub	allies of France that can encircle Germany
1	Damascus	78	Outside Egypt	Mahgub, Tahiya	imaginary diplomatic posting in future - non-prestigious, Hamdis Bay's relative won't be posted here
2	Dome of UC	1	Giza/ CU		lofty symbol of CU like "a god" (1)
2	DORM ROOM: Ali Taha	13	Giza/ CU	Ali T	CH4 - student hostel; from window gazes at love's home (13)
1	DORM ROOM: Ali Taha: window	45	Giza/ CU	Ali T	where A first "met" Ihsan
6	DORM ROOM: Mahgub	23, 26, 28, 41,	Giza/ CU	Mahgub	CH5 in same student dorm as two friends; costs 1 pound, which is too much
5	DORM ROOM: Ma'mun Radwan's	8, 47, 49, 75	Giza/ CU	Ma'mun	on 2nd floor with others' rooms; 3 friends congregate for discussion; symbol of a place as "incubator" of ideas; M goes to ask M for money help;
1	downtown	67	downtown	Mahgub	place to wait till relative returned to Ministry

13	Egypt/"our country"/the country/ "your own nation"	11, 32, 86, 87, 111, 136, 177, 184, 210.		Ma'mun. Amr ibn al-'As, S. al-Ikhshidi, Ali T; Husni Shawkat, Ahmad Asim, Mahgub,	place ibn al-As introduced to Islam, but Ma'mun would extinguish it due to insensitivity (11); Ma'mun didn't recognize "Egypt" as a cause but pan-Arabism and Islam (11); Ma'mun wonders whether he should stay in Egypt or go to Sorbonne with fellowship; Ali can't advocate social reform in "a country that was preoccupied by its constitution" and pact with UK, plans to write study of distrib. of wealth in Egypt; E's cotton industry benefited from flooding of Mississippi; Ikhshidi always mocks hypocritical conditions in Egypt; elite leaves E. during summer until mid Oct.; Ali T. sees E as "Nation of slaves" he wants to transform into "nation of free men"; on yacht 2 aristocrats say 'any ruler can subdue E without any risk" and "any govt. established in E becomes a dictatorship" and "E will never win its independence", E doesn't need independ. as its leaders fight each other for power and the people are unfit to govern themselves"; M. pretends to be patriotic by reproving 2 speakers;
4	England/Great Britain	54, 86, 209	Outside Egypt	King Faruq, Ali T, Musni Shawkat, Ahmad Asim, Mahgub	British want king to study there; Egypt is preoccupied with its pact with UK; on yacht M eavesdrops on political chat about European politics. England is too cunning to allow France to dominate Europe and may not look the other way if Germany is strangled
3	Europe	94, 158, 209,	Outside Egypt	Ma'mun, Tahiya & Hamdis Bey family; Husni Shawkat, Ahmad Asim, Mahgub	Ma'mun leaves Egypt for Europe/France to study; Hamdis Bey family plans to travel to E. during August; M eavesdrops on chat re European politics by 2 aristocrats - England won't allow any other country to dominate Europe;
2	expatriate neighborhood	118, 181,	generic	Mahgub, Ihsan	"this neighborhood" = upper class p. 181
2	Fantasio Theatre	177, 206,	Downtown	Ali Iffat	A invites M and Ihsan
3	field on a wall panel	80, 81,	Giza	Mahgub, Tahiya	depiction of a field inside tomb with naked peasants that M finds arousing
3	fig tree off al-Izba St.	26,27	Giza	Mahgub, Cig Butt girl, Nubian doorman	where X, cigarette butt girl entertained paying customers; "existential forces" conspired against M, giving him his poor father and Q. as his place of birth (no advantage, but didn't stop Hamdis or Ikhshidi); symbol of M's "ties" to childhood and past/parents (183); M is roped into yacht trip to Q by Ali Iffat, tho M worries he will run into s.o. who knows him
1	first intersection	5	Giza	4 pals	CH2
1	first-class carriage	33	transport	Salim al-Ikhshidi	office manager to minister travels 1st class!
4	France	86, 209,	Outside Egypt	Ma'mun, Ahmad Asim, Husni Shawkat,	recommended by French phil. Prof to study at Sorbonne; 2 aristocrats on yacht discuss European politics - France will pounce on Germany first, it has allies to encircle G. but UK won't allow France to dominate EU

7	ful shop/beanery on Giza Sq	51, 52, 53, 134, 195, 201,	Giza	Mahgub, workmen, owner	his normal meals on new low allowance, normal clients were workmen who ate on curb; symbol of low economic status that Ali pities (51); he does all housework himself refusing bawwab's offer; later a symbol of the nadir of his fortunes (195); M imagines owner of beanery's shock at seeing former customer's new salary of 25 LE1
1	ful shop: curb	51	Giza	workmen	customers ate sitting on curb
1	gaming table	213	generic	Ahmad Asim	proverb: unlocuky at the gaming table, lucky at love
3	Germany	209	Outside Egypt	Husni Shawkat, Ahmad Asim, Mahgub	Mahgub ignorant but overhears political chat re European politics and future war: Nazis win in 1933 elections, presidency of Hindenberg, who will "swallow" Hitler; but France and allies won't allow Germany to regain its power but will strike first but England won't allow Germany to be strangled
6	Giza	12, 108, 143, 144, 195,	Giza	Ma'mun, Mahgub, Ihsan,	Ma'mun was now student in Giza (12); M returns to G from benefit to write syncophantic article; M. returns from new apt. to get bride at parents' house; married Ihsan takes ttrams for trips to outlying suburbs
5	Giza road/Giza Street	9, 14, 16, 30, 123,	Giza	Ma'mun, Ihsan & Ali T, Mahgub, Qasim B. Fahmi	site of tram Ma'mun catches (9); where Ali & Ihsan stroll (14) home of QBF intersection of Rashad Pasha St.
7	Giza Square	50, 51, 52, 69, 134, 195, 201,	Giza	Mahgub	closest landmark to M's new flat; suggests its bus station to Tahiya as rendez-vous point
1	governorate bldg (Giza Gov.)	5	Giza		4 pals turn corner and head for this
1	Gropi's	177	Downtown	Mahgub	M. invited out to cafés
2	Heliopolis	9, 12	Heliopolis	Ma'mun, his fiancée,	CH3 site of Ma'mun's fiancée, father is a high-ranking army officer (9)
5	HOME: Hamdis Bey's villa/mansion	58, 59, 60,	Zamalek	Hamdis family, Mahgub	villa at #14 al-Fustat St.
1	HOME: Hamdis: entrance	156	Zamalek	Mahgub, Ihsan, Hamidis family	newlyweds visit Hamdis family, who all meet them at entrance
3	HOME: Hamdis: garden	59, 63, 156,	Zamalek	Hamdis family, Mahgub	filled with nature's fragrant beauties; M walks here after chat with Hamdis kids
5	HOME: Hamdis: parlor	58, 59, 61, 156,	Zamalek	Hamdis family, Mahgub, Tahiya, Fadil	"large, splendidly furnished chamber"
1	HOME: Hamdis: parlor: chair	59	Zamalek	Hamdis Bey	the bey meets M. and sits in chair to quickly chat
1	HOME: Hamdis: steps	60	Zamalek	Tahiya, Fadil,	the kids enter here and are introduced by Hamdis to Mahgub,
2	HOME: Ikhshidi: parlor	90, 122,	Munira	S. al-Ikhshidi, Mahgub, Ihsan, parents, ma'dhun	M is received by Ikhshidi in small but elegant parlor; M meets his new bride, marriage conducted by ma'dhun
1	HOME: Ikhshidi's flat: bedroom	121	Munira	Mahgub, Ikhshidi,	for private convo before marriage
4	HOME: Ikhshidi's in Munira	90, 117, 120, 121,	Munira	S. al-Ikhshidi, Mahgub	lives in flat on al-Sayyid al-Mifdal St. in al-Munira; M. and Turki family come to finalize marriage;

1	HOME: Mahgu & Ihsan's : chaise longue	167	downtown	Mahgub	sleeps on sofa when kicked out of bed by Ihsan but location problematic: in bedroom? (but she told him not to sleep in room) in sitting room? (but he finds her sitting here)
33	HOME: Mahgub & Ihsan's downtown flat, #4 Nagi St., her "new nest"; "this brothel", "this filthy house"	117, 118, 135,142, 143, 148, 152, 155,159, 161, 165, 178, 179, 205, 223, 224, 225, 226, 230, 232, 233,	downtown	Mahgub, Ihsan, QB Fahmi, Abd al-Da'im (father), Qasim Bey's wife	#4, Schleicher Bldg, Nagi St.; free, 10 LE rent paid by Bey for 1 year (as much as M's salary); all contents belong to M&I plus cook's services, except one small wardrobe in bedroom; Ihsan finds she is mistress of "an amazing residence"; flat is also trysting place for Qasim bey and Ihsan;Ihsan feels aversion to apt. and leaves every morning; in scandal two unexpected/unwanted guests: Mahgub's father, the Bey's wife arrive; M's father considers it a "cushy residence"; Bey's wife calls it "this brothel" and "this filthy house";
5	HOME: Mahgub & Ihsan's: balcony	143, 149, 173, 188,	downtown	Mahgub, Ihsan	accessible from bedroom or dining room; Ihsan sits out on wedding night reflecting
14	HOME: Mahgub & Ihsan's: bedroom	142, 143, 148, 162, 165,166, 167, 207,224, 231, 232,	downtown	Mahgub, Ihsan, Q.B. Fahmi, Ikhshidi, QB Fahmi's wife	opens onto long balcony, has special wardrobe/armoire with mirror, door to sitting room; on wedding night Ihsan enters alone and shuts door. M joins her later and finds her on balcony; Ihsan bans M from bdrm when drunk; Bey's wife enters and goes to bedroom door but finds it locked and screams at pair inside; Bey exits and relocks door;
7	HOME: Mahgub & Ihsan's: bedroom: bed	162,165, 167, 171, 220, 221, 222,	downtown	Mahgub, Ihsan, QB Fahmi	M imagines QB Fahmi in same bedroom and bed as the couple use; he attacks his wife on bed after her tryst;
1	HOME: Mahgub & Ihsan's: bedroom: chaise longue = chair?	220	downtown	Mahgub	after yacht trip prefers to relax in chair before getting into bed
3	HOME: Mahgub & Ihsan's: dining room/"table"	143, 167, 188,	downtown	Mahgub, Ihsan	door from sitting room, has door onto balcony; couple eats breakfast here;
3	HOME: Mahgub & Ihsan's: foyer = entrance?	223,225, 228,	Downtown	Mahgub, cook, Mahgub's father	M goes to door to see mystery visitor and finds father!
1	HOME: Mahgub & Ihsan's: hall	143	downtown	Mahgub, Ihsan	leads from parlor to sitting room
2	HOME: Mahgub & Ihsan's: parlor	143, 225	downtown	Mahgub, Ihsan, Abd al-Da'im (father)	just inside entrance door on R; has door; M tries to hide father in there while Bey is with his wife;
5	HOME: Mahgub & Ihsan's: sitting room/living room	143, 148, 167, 222, 233,	downtown	Mahgub, Ihsan	two doors on R wall to bedroom and dining room; on wedding night M waits here for a while then enters bedroom; after scandal, defeated M sits in chair here;
1	HOME: Ma'mun's fiancée in Heliopolis	9	Heliopolis	Ma'mun, fiancée	Ma'mun visited fiancée there every Thu;
12	HOME: of Mahgub's family in Qanatir	35, 42, 58, 62, 143, 182, 204, 213,	outside Cairo/ Q	Mahgub, father, mother	1-story structure w/ yard enclosed by wood stakes, impression of squalor, opposite station; M contrasts his new downtown flat with hovel he grew up in;M imagines father unable to pay rent after indeminty runs out;"dilapidated, miserable abode"

6	HOME: Qasem B. Fahmi's mansion "Green Villa"	72, 123, 125, 126,	Giza	S. al-Ikhshidi, Q. B. Fahmi, Ihsan,	on corner of Giza and Rashad Pasha Sts.; mansion belonged to Italian firm's manager; Ikhshidi spends evenings there (answering more requests?); where Bey spots Ihsan on way home from school;
4	HOME: Shihata T: balcony (Ihsan's house)	13, 17, 23	Giza	Ihsan, Ali T,	where she would appear and dorm men would ogle her (17); visible to Ali T, Mahgub
1	HOME: Shihata T: bedroom	145	Giza	Ihsan, Mahgub	M steals glances at ajar door to bride's bedroom
1	HOME: Shihata T: table (dining area)	145	Giza	Shihata	where wedding supper is held at bride's home
8	HOME: Shihata Turkey/Ihsan	13, 23, 46, 75, 124, 144,	Giza	Ali T, Ihsan & Family (Uncle Shihata Turki)	across street from dorm, on corner of al-Izba St; had 1mx1m cigarette shop owned by Ihsan's father (13); small, dilapidated house; Ihsan contrasts it with Qasim Bey's mansion; M picks up his bride after dinner to head to new apt.
1	hotel	211	generic	young man on yacht	gossip about society wife who forced pasha husband to move to hotel while she chose chauffeur
1	institutes (HS?) in Tanta	30	outside Cairo	Ma'mun's father	Ma'mun's father teaches there
2	Ismailiya Square (Tahrir)	186	downtown	Mahgub, Ahmad Badir	friends part after walk down Q al-Aini from Ahmad's newspaper office
2	Italy	54, 209,	Outside Egypt	King Faruq, Husni Shawkat, Ahmad Asim	debate over where best for young Faruq to study; 2 aristocrats on yacht chat re European politics; "mighty" Italy considers itself Austria's protector;
3	Jarkas Street	50, 53, 143,	Giza	Mahgub	where M's new flat is, near Giza Sq
1	kebab stand	52	Giza	Mahgub	next to ful stand but too expensive for Mahgub; smell torments him
1	living rooms	62	generic	Tahiya	visits to other's homes - brother teases her that she only visits cinema and living rooms
3	MAHGUB'S BUILDING	50, 143,	Giza	Mahgub	new building on Jarkas st.
1	MAHGUB'S BUILDING: roof	143	Giza	Mahgub	M's cheap CU flat
5	MAHGUB'S NEW ROOM: bed	51, 52, 55, 57	Giza	Mahgub	most important possession, for sleep and storage beneath
4	MAHGUB'S NEW ROOM: desk	52, 55	Giza	Mahgub	sat for long hours without heat
16	MAHGUB'S NEW ROOM: rooftop "new digs"	50, 51, 52, 54, 55, 109, 110, 120, 134, 135, 143,	Giza	Mahgub. Ahmad Badir	cheap, tiny rooftop flat in new building on Jarkas St. near Giza Sq.; 40 pias. Rent; moves in Feb. 1; lets in dust, cold; contains bed, desk, books; Ahmad congratulates him on new digs, thinking it is place to tryst with secret lover; leaves in Chap. 24; when leaving gives doorman task of selling contents of his room for 1/3 and to look for letters
1	mansions on al-Fustat St.	58	Zamalek	Mahgub, Hamdis family	Mahgub wonders if thick walls enclose "inflamed hearts"? (58)
2	mansions on Rashad pasha	37	Giza	Mahgub	contrasts mansions on Rashad Pasha with his "dilapidated house"
1	Mecca	22	Outside Egypt	Ali	symbol of Islamic belief of Ali's youth (22)

1	ministries	78	generic		recent graduates at 8th level work in humiliation, according to Mahgub
19	MINISTRY of X (Where Ikhshidi & Mahgub work)/ our office; the same office, the bey's office (whole bldg)	73, 90, 110, 113, 114, 135,136, 138, 140, 167, 184, 190, 191, 195, 199, 205, 235	downtown	S. al-Ikhshidi, Mahgub,QB Fahmi	on/near Qasr al-Aini; M. offered 6th level secretary to Qasim Bey Fahmi at "our office"; it bothers Ikhshidi that Mahgub, working in same office, has "intimate connection" to the bey and wonders whether better if he worked "outside the bey's office" (138);
1	MINISTRY of X: corridors	190	downtown	office workers	ministry employees congregate in corridors discussing rumors about resignagion of bey's cabinet
14	MINISTRY of X: Ikhshidi's office (office manager)	71,72, 74, 90, 110, 117, 118,136,	downtown	Mahgub, S. al-Ikhshidi	M. visits to ask for money; large room packed with seated supplicants, half-circle of employees presenting files
12	MINISTRY of X: Mahgub's new "Private Secretary" office	118, 138, 140, 141, 167, 190, 191, 195, 197, 198,	Downtown	Mahgub	sees it first time with "Private Sec." plaque outside, facing Ikhshidi's office, long room linedwith leather armchairs and large desk at end with telephone;visited by beys and pashas come to see Qasim B. Fahmi;
1	MINISTRY of X: Mahgub's NEWEST office	199	downtown	Mahgub, senior staff	M. moves and settles into office of Office Manager
1	MINISTRY of X: personnel office	198	downtown	Mahgub	goes to check on memo appointing him to office manager, 4th level
3	MINISTRY of X: Qasim's office	116, 137, 138,	downtown	Mahgub, Ikhshidi, Q. B. Fahmi	a sumptuous room with large desk for Bey. Ikhshidi introduces M to him
1	MINISTRY: DEFENSE	92	downtown	Miss Dawlat	job sponsor for cash up front, Defence is one of her areas of influence
2	MINISTRY: FOREIGN AFFAIRS	78, 199,	Downtown	Mahgub, Tahiya, Ikhshidi	M imagines Hamdis bey recommending him for post there; Ikhshidi spreads rumor of his transfer to FA at 4th level;
1	MINISTRY: INTERIOR	92	downtown	Abd al-Aziz Bey Radwan	job sponsor for favors, his area of influence is Interior
4	MINISTRY: WORKS: Hamdis Bey's	65, 66, 70	Downtown	Hamdis, Mahgub	M. considers confronting the Bey at his work to ask for money, goes and finds him busy but doesn't return after running into Tahiya
1	MINISTRY: WORKS: Secretary's desk	66	Downtown	Secretary, Mahgub, Hamdis	location of his relative's secretary at Ministry
1	Mississippi River (USA)	111	Outside Egypt	Ikhshidi, Mahgub	mentioned as reason why US cotton industry failed after flooding and Egypt's cotton industry benefited
1	Moscow	22	Outside Egypt	Ali	symbol of Ali's current socialist beliefs (22)
1	Muhammad Ali Club	237	downtown	QB Fahmi	CU colleagues predict the Bey will "skulk around for a year or two" here then he may be carried back to ministry in wave of nationalism
2	Muhammad Ali Street	17, 145,	downtown	Ihsan's mother	where Ihsan's mother was a prof. singer; M knows nothing of her "past" when she was a "cunning tease"

1	Muski	134	Medieval Cairo	Mahgub	a "proper bridegroom" goes here for clothes
4	Nagi Street	118, 143, 149, 161,	downtown	Mahgub, Ihsan	(real?) address of Mahgub's downtown apt.
8	new excavations by Cairo U. (near Pyramids)	62, 68, 79, 158,	Giza	Mahgub	Cairo U. excavations "few minutes walk" from Pyramids surrounded by barbed wire; M suggests outing here; she agrees at chance meeting near Andalusian Gardens;
3	Nile	65, 207, 209,		Mahgub, merry makers on yacht	waters of Nile symbol of "roiled turbulent" state of Mahgub's soul as he passes it; M and Ihsan take real yacht trip on Nile with group to Gardens at al-qanatir
2	office of New Light Journal - Ali Taha's paper	184, 235	Downtown	Ali Taha, Ahmad Badir, Ma'mun	on Qasr al-Aini between Mahgub's ministry and Ismailiya Sq. 3 old colleagues discuss scandal and M's reposting to Aswan
8	Orman (botanical) Gardens/the garden	1, 52, 54, 88, 178, 184,	Giza/ CU	Mahgub & pals	just west of CU, Mahgub & friends met there to discuss lectures; symbol of earthly happiness: "a collection of human, animal and plant delights" but M's life is in toilet!(88)
1	Orman Gardens: bench	54	Giza/ CU		
1	outlying suburb	180	generic	Ihsan	took trips daily to get out of apt.
4	overseas/foreign realms/abroad	158, 168, 178, 186,	Outside Egypt	Hamdis Bey, QB Fahmi, Ma'mun,	the two studied together overseas; Ma'mun and bride will travel abroad for his studies
3	Paris	78, 115, 185,	Outside Egypt	Ma'mun, Mahgub, Tahiya	where Ma'mun has fellowship to study; imaginary diplomatic posting for M in future - prestigious
1	Paris: Sorbonne	87	Outside Egypt	Ma'mun	gets fellowship to study there from French phil. Prof.
1	Poland	209	Outside Egypt	Husni Shawkat, Ahmad Asim, Mahgub	allies of France that can encircle Germany
1	prison	49, 185,	generic	Mahgub, Ali T.	logical end of students who discuss dangerous political ideas; M worries Ali's journalism will land him in prison dungeons;
1	private gaming club	214	?	Shawkat's friend and friend's girlfriend	friend lost all money and wagered gf
1	provincial schools (universities)	178	outside Cairo	Mahgub's new social crowd	M contrasts his Cairo U experience with that of new ministry comrades who attended uni outside Cairo
8	Pyramids	62, 64, 83, 88, 127, 148, 155, 195,	Giza	Mahgub, Tahiya, Ihsan, qasim Bey,	tourist destination; "stale destination" according to Mahgub; his advances rejected, M wants to pelt Cairo with stones from pyramids; Qasim Bey invites Ihsan on excursion to pyramids;
2	Pyramids Plateau	79, 83,	Giza	Mahgub, Tahiya, chauffeur	destination of car trip
4	Pyramids: Great Pyraid	79, 83, 107,	Giza	Mahgub, Tahiya, chauffeur, Miss Huda Haydar, journalists	place to park car; when T drives off in huff, M looks at pyramid a long time contemplating his "tragedy"; place where Ahmad Badir saw beauty contest winner with journalists to rig contest beforehand
2	Pyramids: path/route	79, 82	Giza	Mahgub, Tahiya	daunting path the two take to the excavations
2	Pyramids: Temple of the Sphinx = ancient temple complex	79	Giza	Mahgub, Tahiya	
2	Pyramids: Temple of the Sun	79, 80	Giza	Mahgub, Tahiya	part of complex known as Temple of the Sphinx

1	Pyramids: Temple of the Sun: chamber	80	Giza	Mahgub, Tahiya	inside of the Temple with granite floors and columns but no ceiling
6	Pyramids: tomb of Prince Sennefer = tomb behind the temple?	79, 80, 81, 82, 156,	Giza	Mahgub, Tahiya	Temple of the Sun adjoins rear of tomb of Prince Sennefer; silent tomb where M makes move on T and is humiliated; his "revenge" comes when he brings bride to visit family;
1	Pyramids: tomb of Prince Sennefer: room	80	Giza	Mahgub, Tahiya	long, narrow room with walls decorated with carvings and frescoes
38	Qanatir/al-Qanatir/the town/ his hometown	25, 27, 28, 32, 34, 41, 49, 57, 58, 59, 61, 62, 100, 103, 143,145, 158,182, 183, 200, 203, 204, 211, 215, 216, 226, 233,	outside Cairo/ Q	Mahgub, father, mother, S. al-Ikhshidi, SI's mother, Hamdis Bey family	hometown of Mahgub, a place where people bathed only for festivals; source of letter from parents;father works in creamery; symoblizes worry and hardship to Mahgub; the Hamdis kids have forgotten it and not visited since they left 15 yrs before when Hamdis was an engineer there; on yacht trip, Ali Iffat chooses Qanatir because of its Barrage's Gardens. Popular tourism destination for Cairenes; on yacht trip in Gardens, meters from home he anxiously pictures his impovrished father selling figs like the beggar in the Gardens; M's father leaves mother to check on rumors of son in Cairo; after scandal M's father will have to tell wife "Don't ask about M. He's finished" (233);
8	Qanatir: creamery/"work"/the firm, company	31, 36, 38, 39, 40, 58,	outside Cairo/ Q	Mahgub's father	Greek-owned, father works as clerk at creamery morning till after supper for 25 years; has stroke and loses speech
1	Qanatir: grocery store "al-Khayriya"		outside Cairo/ Q	Shalabi al-Afash, owner	writer of letter to Mahgub re father's sickness
5	Qanatir: home: father's bed	36, 37, 39, 216	outside Cairo/ Q	Mahgub's father	after stroke lies there; dr. says he will have to remain there for a few mos.
3	Qanatir: home: father's room	36, 39	outside Cairo/ Q	Mahgub, father, mother, physician	father in bed ill; Mahgub 1st sees him there; doctor examines him there;
3	Qanatir: home: front door to home	35	outside Cairo/ Q	Mahgub, mother	M knocks, mother answers;
4	Qanatir: home: front yard = house's garden?	35, 58, 61	outside Cairo/ Q	Mahgub, physician, Tahiya	crosses to door when he arrives; stops to talk to physician after examination of father; M played with infant Tahiya & Fadil here;
1	Qanatir: home: hall	35	outside Cairo/ Q	Mahgub	dark
1	Qanatir: home: stove & oven	38	outside Cairo/ Q	Mahgub's mother	symbol of her life sacrificed in the kitchen
1	Qanatir: home: street in front	58	outside	Mahgub, Tahiya	M and Tahiya played here in childhood
1	Qanatir: Sufi zikr circles	38	outside Cairo/ Q	Mahgub's father	after work chants till midnight
1	Qanatir: the markets	57	Outside Cairo/ Q	Abd al-Da'im	place to buy chickens and pigeonsn to entertain Ahmad Hamdis' family
6	Qanatir: train station	34, 58, 204, 213, 216,	outside Cairo/ Q	Mahgub	arrives home; young Mahgub would run with Tahiya in his arms from house to station
3	Qasim Bey's villa by Pyramids/country house	127	Giza	Qasim Bey, Ihsan	beautiful villa in country near pyramids; car "breaks down" and so they wait in QB's nearby villa, where he seduces her

1	Qasr al-Aini Hospital	48	downtown	Mahgub	example of a hospital that ostensibly is for "poor" but conducts experiments on them
1	Qasr al-Aini St.	184	downtown	Mahgub, Ahmad Badir	location of Ahmad's newspaper; M runs into Ahmad as he leaves newspaper
3	Qasr al-Nil Gardens = Andalusian Gardens?	67, 68,	downtown	Mahgub	place to wait till relative returned to Ministry;
1	Qasr al-Nil Gardens: back gate	68	downtown	Mahgub, Tahiya, companion	where he meets Tahiya and companion
3	Qasr al-Nil Street	67, 203, 205,	downtown	Mahgub, Ali Iffat, yacht guests	place to wait at its gardens; location of yacht for guests to embark for Qanatir trip
3	Qasr el Nil: yacht's mooring	206, 219,	downtown	Mahgub, Ihsan, Ali Iffat	place where Iffat's yacht is moored
12	Rashad Pasha St. = al-Izba	7, 13, 23, 26, 30, 37, 43, 58, 123, 125, 146,	Giza	Ali T & Ihsan, Mahgub, Qasim B. Hamdi	became al-Izba street towards Doqqi; palaces and villas both sides; corner where hostel is; "Ali & Ihsan's Street" sarcastic name by Mahgub (30); job loc of doorman lover of cigarette butt girl; in Qanatir Mahgub remembers luxury of street's houses of pashas and beys with automobiles and women who could be glimpsed there contrasted with his miserable home (37); Mahgub meets Ali after M's return from Qanatir; al-Fustat St. in Zam reminds M of it; Qasim bey's home on corner with Giza St.; the wedding car leaves Ihsan's home onto RP St.
1	road beside Nile	68	downtown	Mahgub	walks while waiting
2	Rome	180	Outside Egypt	Ihsan, Ihsan's friend	I's friend moving to Rome to serve with E legation; Ihsan wants to travel outside also
1	rural areas	72	outside Cairo	supplicant in Ikhshidi's office	one request by supplicant: move relative to Cairo
2	rural district/rural towns	188, 189,	outside Cairo	Mahgub, Ihsan	M worries he will be banished to provinces if bey loses position
1	Russia	209	Outside Egypt	Husni Shawkat, Ahmad Asim, Mahgub	may join with France in alliance against Germany
6	Schleicher Bldg.	118, 148, 161, 202, 207, 219,	downtown	Mahgub, Ihsan	address of Mahgub's downtown apt.
2	Schleicher Bldg.: elevator	148, 161,	transport	Mahgub, Ihsan, QB Fahmi,	couple takes lift to their apt., QB visits Ihsan by taking lift
3	Senate (of Egypt)	210, 211,	downtown	Ali Iffat, Ali Iffat's pasha father, Mahgub	M mentions Iffat's father giving speech supporting rights of peasants
4	Society for Blind Women: ball room	102	?	benefit guests (but not M and Ahmad)	circular chamber cleared for dancing with tables at each end
3	Society for Blind Women: ball room: balconies	102, 103	?	Maygub, Ahmad Badir, Anis B. Ibrahim's wife, old pasha	two friends watch dancing from entrance to one of balconies, they watch another balcony with society woman and pasha; young people head to bal. when music stops
4	Society for Blind Women: garden	99, 103, 106	?	Mahgub	Ma'mun attends benefit to write flattering article re Ikram Nayruz
6	Society for Blind Women: home	93, 99, 101,	?	Mrs. Ikram Nayruz	large elegant house owned by charity founded by Ikram, job sponsor for positive publicity with influence with many ministries and pol. Parties; for benefit French seems official language and people "fallen Muslims" (100);

5	Society for Blind Women: recital hall/chamber	99, 100, 101, 106,	?	Mahgub	
3	Society for Blind Women: recital hall: front row	100	?	Mahgub, Hamdis Bey family	symbol of status Hamdis enjoys and M envies
1	Society for Blind Women: side room	107	?	Mahgub, Ikshidi, Mrs. Nayruz, her friends	large and magnificently furnished room where Ikshidi introduces M to charity founder
3	Society for Blind Women: stage	99, 106,	?	Mahgub, Ahmad Badir, performers	stage in recital hall where various performances, beauty contest take place
2	Soult Parlour: garden café	177, 222	Downtown	Mahgub	M. invited out to cafés such as Soult Parlour; later meets govt. officials there
1	Sphinx	79	Giza	Mahgub, Tahiya	excavations are past the Sphinx
1	street in front of hostel = Rashad?	23	Giza		
1	streets of Cairo	115		Mahgub	M contrasts his own poverty, "stumbling around the streets of Cairo like a panhandling beggar" vs. his pals in uni. Library or Paris
27	student hostel at corner of Rashad Pasha St	7, 8,13, 17,18, 23, 30, 45, 46, 75, 110, 124, 129, 143, 144, 145, 178, 185, 206, 221, 235	Giza/ CU	4 pals, Ihsan,	ch2, ch3 - NM gives extensive detail (8) "an imposing fortress" w. 3 floors & courtyard, 4 final year male students' rooms on 2nd floor; "looked like a military barracks; a huge buildings with many small windows" (45); part of past Ihsan wishes to flee, but Mahgub's marriage reminds her painfully;after yacht trip, M reflects on his recent past;
1	Sulaiman Pasha St.	187	downtown	Mahgub	off of Ismailiya Square NE
4	Tanta	9, 12, 94, 168,	outside Cairo	Ma'mun	Ma'mun born there; family origin of Ma'mun's family, where his father was religious scholar; former life "sick boy" (12); returns home to say bye to fam. Before Sorbonne; returns in Aug. "for personal reasons" and visits M at ministry to suss out what happened with Ihsan;
4	taxi for bridal couple	146, 147	transport	Mahgub, Ihsan	takes them from Ihsan's home to couple's modern flat downtown
2	taxi to yacht	205, 206,	transport	Mahgub, Ihsan	when Ihsan grumbles about lack of car, M flags down taxi although it isn'tnecessary
1	taxi to Zamalek	155	transport	Mahgub, Ihsan	married couple visits Hamdis family
4	teacher training institute (CU?)/School	19, 123,124, 125,	Giza?	Ihsan	where Ihsan was studying for a BA; returns from school one day and sees Qasim B. Hamdi ogling her
1	the palace	186	person	King Fuad, prime minister	Ali T tells M that PM has lost "the palace's" confidence
2	the street = streets of a-Qanatir	25, 38	outside Cairo/ Q	Mahgub	childhood environment of Mahgub in Qanatir with other boys with no rules; whither he flees father's punishment; his upbringing and formation completed here (38)
1	the street in general	45		Mahgub, Ali T	M asks if Ali met Ihsan first on street
1	the tailor	134	?	Mahgub	goes to buy cloth for two suits (had visited before apparently)
2	third-class carriage/coach	33	transport	Mahgub	travels to Qanatir
2	train	34, 42	transport	Mahgub	to Qanatir & back to Cairo

2	train station/railway station	31, 32	downtown	Mahgub, S. al-Ikhshidi	Mahgub & Salim both head to Qanatir to see fathers;
1	Train station: platform	32	downtown	Mahgub, Salim al-Ikhshidi	walk together to catch train
1	Train Station: third-class window	31	downtown	Mahgub, Salim al-Ikhshidi	M buys ticket to Qanatir & encounters 'supercilious' Salim
9	tram	9, 12, 31, 66, 67, 74, 180,	transport	Ma'mun, Mahgub	Ma'mun (student from Tanta) takes it from Giza Rd to Heliopolis (9), Mahgub to train station 2 Qanatir; has "fields nad waterways" on way from Giza to station, stations: al-Is'af, Maydan al-Mahatta, Ataba; Mahgub splurges and sacrifices breakfast to pay for tram both ways to Ministry of Works;
1	TRAM STOP: al-Is'af	31	downtown	Mahbug	"laslt stop" to change to station stop
1	TRAM STOP: Maydan al-Mahatta	31	downtown	Mahgub	destination to catch train to Qanatir
1	Vienna	78	Outside Egypt	Mahgub, Tahiya	imaginary diplomatic posting in future - prestigious
1	village in al-Gharbiya Province	87	outside Cairo	Ma'mun	M. contrasts Ma'mun's "most miserable village" with future study in Paris
20	yacht of Iffat Bey	203, 204, 206, 209, 211, 213, 215, 217, 218, 219.	transport	Ali Iffat, Mahgub, Ihsan, friends	beautiful little yacht with two levels, a deck and cabin level; A suggests yacht trip to al-Qanatir to see gardens
1	yacht: bow (front)	206	transport		had tables with food
1	yacht: bow: tables/buffet	206, 211, 212	transport	Ali Iffat, merrymakers on trip	
1	yacht: cabins	206	transport		on lower level
4	yacht: Iffat's cabin	218, 219,	transport	Ali Iffat, Ihsan	Iffat misleads Ihsan, taking her to his own cabin, where he makes a pass, but she rejects it
1	yacht: lower level	206	transport		had cabins
2	yacht: Mahgub's cabin	217, 218,	transport	Mahgub	Ahmad Asim leads M, drunk and anxious, to cabin to lie down on bunk
1	yacht: upper level = deck	206	transport		deck had comfy seats around the railing and tables with food in front
3	Zamalek	57, 58, 155,	Zamalek	Mahgub, A. B. Hamdis	newlyweds take taxi to visit Hamdis family

* Spellings and page numbers are as they occur in the 2013 William Hutchins English translation paperback edition by AUC Press ISBN 978 977 416 624 2

Table 8. *Khan al-Khalili** - All Mentioned Places (alphabetical order)

301 pp total English novel text

Frq	Location Name	Book pp	Geogrph	Characters associated	Context/significance in novel
1	Abbas St.	35	Sakakini/ Abbas	Ahmad Akif, Jewish girlfriend	pair walk together arm in arm (her invitation)
8	Abbasiya	31, 64, 107, 133, 171, 176, 178, 227,	Sakakini/ Abbas	Sitt Dawlat; Sayyid Arif, Nawal, Rusdi,	rumors said bomb had hit this, where SD's old friends live; S. Arif in shelter guesses bomb has hit here; Nawal walks to her school here; Rushdi wonders why she doesn't take trolley via Khalig St.; trolley stop is not in Abbasiya since, at walk's end, R turns off to stop and N turns toward Abbasiya (227);
2	Abbasiya School for Girls	178	Sakakini/ Abbas	Nawal	N's secondary school
1	Abu Khudha Street أبو خودة (host's house)	133	?	host of gambling party, Rushdi	go after Ghamra Casino to continue gambling
9	Akif family tomb	176, 226, 227, 245, 275,	Desert side	Nawal, Rushdi, Ahmad A. & family, funeral procession	on desert road- a wooden tomb with small courtyard on R, 3rd one in; foreshadow's R's death; contains remains of baby brother; Rushdi later buried there (275)
3	al-Alamein	282, 289,	outside Cairo	Axis forces	farthest east Axis forces get; general panic in Egypt reaches its height; later the advance is halted (289)
3	al-Azhar (Square - Midan al-Azhar)	1, 4,	medieval Cairo	Ahmad Akif	new destination after work, 1st time (1); end ? Of trolley line form Q. Farida Sq?
3	al-Azhar (street)	121, 169, 284,	medieval Cairo	Ahmad Akif, Rushdi	taxi passes through Q. Farida to this street; Ahmad A walks the street to QFS
1	al-Azhar (University)	90	medieval Cairo	students	Nunu mentions them as large number for comparison
5	al-Azhar: trolley stop	35, 129, 140, 142,	medieval Cairo	Ahmad Akif, Rushdi, Nawal, brother Moh.	
4	al-Darrasa (district) - east end of Al-Gamaliya district	35, 171, 172, 225,	medieval Cairo	Nawal, Rushdi,	turns left (east) at New Road towards D; Rushdi follows her on New Road east toward D and desert road
2	al-Darrasa/Darrasa quarter	51, 139,	medieval Cairo	carts	an inferior quarter to Sakakini in AA's view (51), more successful leave for Sakakini
4	Alexandria	282, 283, 284	outside Cairo	Sayyid Arif	city now in German invaders' sights; 1/2 of Rommel's forces heading for Alex, according to SA; city subject to bombardment by land and sea;
1	al-Gamaliya	181	medieval Cairo	Rushdi	(from casino?) R is in al-Gamaliya when sirens go off
1	al-Gamaliya/Gamaliya quarter	51	medieval Cairo		an inferior quarter to Sakakini in AA's view (51), more successful leave for Sakakini

1	al-Ghuriya (south of al-Azhar St. - southern continuation of al-Muizz St.)	273	medieval Cairo	Ahmad A.	goes to store to buy brother's shroud
17	Al-Husayn (Quarter), "the place where al-Husayn's head is buried"	10, 31, 32, 45, 46, 49, 71, 86, 119, 133, 183,	medieval Cairo	Akif, Ahmad Akif, mother, Nunu,	chosen because Islamic propaganda tells Cairenes air raids won't target a "religious quarter" (31); "life goes on day and night" and al-Husayn is here "he makes for a good neighbor and protector" (10); A. thinks even here "casltes could fall and mosques [be] destroyed" (32); "a blessed and much loved quarter much honored because of the person it's named for" (45); English tourists come "in droves"; area also has vices - export servant girls that become "barroom singers" (46); mansions of patriarchs would be open all night during Ramadan to welcome visitors; "very conservative in its values" socially and unusual for Kamal to introduce Rushdi to wife and daughter;
1	al-Husayn Café	79	medieval Cairo	Akif Eff.	during old Ramadans, he and friends would eat breakfast of trotters and sheep's head here
7	al-Husayn Mosque	7, 8, 78, 105, 119, 262, 266,	medieval Cairo	Akif Eff.	"soaring height [of minaret] bestowed blessing on all those who lived around it"; light on minaret turned on to announce Ramadan moon had been sighted rather than using canons due to war; Akif Effendi looks for <u>blessings from the mosque</u> ;
2	al-Husayn Mosque: minaret	8, 23	medieval Cairo	Ahmad Akif	visible out window 1, "lofty" and "soaring in splendour"
2	Almaza (2almaaZah) المازة	107	NE Suburbs	Sayyid Arif, voice in Khan shelter	voice in shelter and S. Arif estimate explosion was in Almaza, old aerodrome near Heliopolis
1	al-Mu'izz's Cairo	23	medieval Cairo	Ahmad Akif	known for its domes
35	al-Sakakini (old quarter),	1, 2, 3, 5, 7, 21, 28, 31, 44, 51, 52, 56, 64, 71, 78, 79, 121, 123, 124, 130, 166, 168, 179, 222, 253, 270,	Sakakini/ Abbas	Ahmad Akif & family; Sitt Dawlat, sons of people from poorer quarters	location of Akif family home, old destination after work; A remembered it as quiet in evening; after bombing many moved to safer quarters; inhabited by "children of quarters like al-Darrasa and al-Gamaliya", where SD's old friends live; majority of inhabitants are Jews (according to man in shelter);
1	al-Tarbi'a	64	?	Sitt Dawlat, Sitt Tawhida	where Bahla the perfumer's shop was
3	al-Zaytun neighborhood	286, 289,	NE Suburbs	Ahmad Akif, owner, Boss Zifta, Abbas Shifa,	BZ: far from Khan, reachable only by train, AS used to buy hash from a dealer there;
18	Asyut	33, 65, 111, 114, 115, 118, 119, 120, 123, 127, 131, 166, 217, 221.	outside Cairo	Rushdi	Rusdhi works here for Banque Misr; A suggests parents could be far from danger there; family relieved he is sent to "the South" to "adjust his lifestyle"; expects it to be "boring", he felt lonely there; also had gaming tables; but he had no sex life (131);

2	Bab al-Luq station	234, 237,	downtown	Ahmad Akif, Rushdi, parents, Kamal, wife and Nawal	end of taxi trip to catch train to Helwan
18	Bank Misr headquarters in Cairo	111, 183, 187, 191, 210, 216, 221, 230, 231, 253, 261, 274,	downtown	Rushdi, bank's doctor, Kamal Khalil,	after a term in Asyut, he is transferred back to Cairo for the headquarters; R consults bank doctor about his illness; doctor visits him at home to make him sign resignation form;
1	Bayt al-Qadi	67	medieval Cairo	Perfumer Yusuf Bahla	square east of Qalawoon complex just north of Khan
5	Bomb shelter/"shelter" for building #7 & neighboring?	105, 108,	medieval Cairo	Akif family; Kamal Khalil family, A. Akif, Nawal,	near Akif and Kamal's buildings but down street; its door exits on Ibrahim Pasha St.; false air raid alarm on Laylat al-Qadr (Chap 14); A looks forward to getting glimpse of Nawal;
14	bomb shelter/shelter - (1) near Akif flat (2) near Zahra	70, 73, 74, 75, 181, 182, 284,	medieval Cairo	Akif family, building residents, Zahra patrons	residents take shelter during second bombing raid, which ends with no bombs
1	Bryansk, USSR	164	outside Egypt	Sayyid Arif	list of German victories in Russia by pro-German S.A.
11	Building # 7 (Ibrahim Pasha St.)/"the apartment building"	4, 105, 108, 122, 124, 134, 160, 288,	medieval Cairo	Ahmad Akif & family, Rushdi; women (wives) of neighbors who befriend Sitt Dawlat	building with new flat; side (?) faces side of connected building where Nawal's flat is
3	Building # 7: hall	34, 67,70	medieval Cairo	Ahmad Akif, Nawal , Akif family,	where Ahmad and Nawal first meet; family leaves flat for bomb shelter
1	building: Aliyat al-Faiza's building	197	medieval Cairo	Aliyat, A. Akif,	location unknown - Nunu takes Ahmad there on foot through dark "narrow winding alleyways"
1	Bulaq	107	Bulaq		S. Arif estimates one explosion must have hit Bulaq
1	cabarets	131	generic	servent women	Rushdi's old college gambling friends complain that servant women have quit to work in cabarets
45	CAIRO/ the capital city	2, 7, 8, 28, 31, 32, 54, 57, 71, 85, 100, 106, 111, 114, 117, 119, 121, 127, 131, 166, 170, 187, 188, 219, 221,224, 239, 276, 282, 283, 284, 290,	Cairo	people of Cairo, Ahmad Akif, Ahmad Rashid, Rushdi,	location of danger due to Nazi bombers flying over it; monuments remind Ahmad of Cairo of Muizz's time; AR moves to Cairo from Helwan; many don't keep Ramadan fast; Rushdi's bank's headqtrs in Cairo; A. Akif has never left city and had no desire to (117);Rushdi praises it as "one of God's gifts to mankind - east and west" (119);
1	Cairo: "today's Cairo"	54	Cairo	Ahmad Akif	modern and "indentured to others"
1	Canada (Canadian)	53	outside Egypt	Ahmad Rashid (mentions) specialist in London on blitz	mention of Canadian specialist in London who helped city defend against blitz
1	Citadel	107	medieval Cairo	Sayyid Arif	S. Arif estimates one explosion must have hit Citadel

1	City of the Dead	176	Desert side	Nawal, Rushdi	on L/west side of desert road; N walks past the tombs (on west) on the desert road to school; desert is on east side of road - they turn west (?) through City of Dead to get to Abbasiya?
4	clinic: chest disease specialist : consulting room, waiting room	210, 231,	?	Rushdi	unknown location - specialist on chest diseases
4	coffin/casket (for Rushdi)	274, 275	transport	Rushdi	
1	Crimea	164	outside Egypt	Sayyid Arif	list of German victories in Russia by pro-German S.A.
1	Dab'a	282	outside Cairo	Axis forces	overrun by Axis
1	Damanhur	283	outside Cairo	inhabitants of Alexandria	leaving Alex for D due to bombing
2	desert	176, 227,	Desert side	Nawal, Rushdi	on east side of desert road between al-Hussein and Abbasiya
13	EGYPT/the country - Egyptian	12, 14, 17, 201, 277, 278, 282, 283, 290,		Ahmad Akif, Boss Zifta, Germans	discussion of modern history of Egypt, in Ahmad's day "the most fruitful era in Egypt's history" where success is based on merit rather than inheritance (12); intellectual atmosphere of E not ready for science; Boss Zifta jokes Hitler will conquer E and legalize hash and ban English whisky; worries that G victory in Libya will lead Rommel to enter Egypt (277);
1	Egyptian Border (with Libya)	282	outside Cairo	Axis forces	
1	Egyptian Club	90	Downtown	Nunu	located above Halabi Bookstore
1	Egyptian University	119	Giza	Rushdi	believes Ahmad is a "symbol of the E. Uni's certification of his superior genius - not clear
2	Egyptian University: School of Commerce	113, 129,	Giza	Rushdi	Rushdi graduates but is drawn into group of corrupt young men; he learns to gamble for first time,
1	Egyptian University: School of Engineering	235	Giza	Anis Bishara	Rushdi's roommate in Sanitorium went here
8	England/the English/British	97, 98, 106, 201	outside Egypt	Boss Zifta	Sayyid Arif predicts German invasion of England and its defeat; he blames "English" for bombing Tripoli which has Muslims; Boss Zifta mentions "fifty years of British occupation"
3	England: London	53, 121,	outside Egypt		discussion of quarters of London destroyed/saved in German blitz; Ahmad A mentions air raids on L as other cities;
3	entrance to Khan al Khalili	122, 123, 133,	medieval Cairo	Ahmad Akif, Rushdi	taxi lets them out here (on Azhar St.), used by Rushdi the night he walks home late;
1	Fayyum oasis	282	outside Cairo	Sayyid Arif	other 1/2 of Rommel's forces heading for Fayyum, according to SA
1	Fuka	282	outside Cairo	Axis forces	overrun by Axis

28	Germany (Germans/German)	7, 53, 71, 74, 97, 98, 106, 107, 164, 202, 277, 278, 282, 283, 289, 290,	outside Egypt	Sayyid Aref, people in bomb shelter, Sueyman Ata, Ahmad Rashid,	SA supporter of Germans; Nunu mentions he likes Germany because of "German medicine" for male potency (to restore one's youth); neighbor speculates Hitler will restore Islam after war and sign treaties with Muslim countries; people in bomb shelter "fanatical" in supporting the Germans; A. Rahid aware of German invasion of Russia (22-6-41); an invasion of England is expected (97); Voice in bomb shelter blames Germany for bombing during Ramadan (106); SA mentions German victories in USSR (164); Sulayman mentions "false propaganda" of Germans; A. Rashid tells "German-lovers" that German victories in Libya (277) mean Gs won't come in peace if they invade Egypt; reach as far as al-Alamein (282) and are bombing Alexandria and Port Said; Zahra denizens wonder when they will get to Cairo; the invasion is taken lightly by men at Zahra; Gs later halted at al-Alamein (289)
1	Germany: Berlin	74	outside Egypt		Radio Berlin which broadcasts In Arabic
4	Germany: Bunker 13 (Hitler's bunker) / dreadful warehouse	98, 201,	outside Egypt	Sayyid Arif, Boss Nunu,	real bunker of der Fuehrer, but its frightening "contents" not clarified in book; called "that dreadful warehouse" by A. Akif - but this seems to be rumors; the bunker was an air-raid shelter; Nunu imagines bunker is "chock full of the purest hashish"
2	Ghamra	25, 39,	Sakakini/ Abbas	Akif Eff., merchant	quarter that include (?) sakakini square; Ahmad wanted be fiance of merchant's daughter in Ghamra
12	Ghamra Casino	128, 130, 150, 180, 185, 208, 221, 222, 230,	Sakakini/ Abbas	Rushdi, Rushdi's friends	has garden outside and indoor gaming hall; he used to meet his friends there every night to gamble and drink and rejoins them in Chap 18
2	Gita Café, Ghamra	25	Sakakini/ Abbas	Akif Eff.	Akif frequented this café to play backgammon with friends, but left when another player shamed him re his firing from govt. job
1	Giza	140	Giza	Nawal, brother, Rushdi (trolley)	starts at Q. Farida and passes Imad al-din in downtown
1	Halabi Bookstore	90	Downtown	Nunu	cited as example of huge supply of books in the world
13	Helwan	213, 221, 224, 232, 234, 235, 245, 264, 268, 269, 271,	outside Cairo	Rushdi	site of TB Saniforium
1	Helwan: HOME: Ahmad Rashid previous home	57	outside Cairo	Ahmad Rashid	AR's old home left "for military reasons" and move to Cairo to be closer to work;

39	Helwan: TB sanitorium	213, 214, 216, 221, 223, 224, 231, 232, 233, 235, 236, 237, 238, 239, 240, 245, 246, 247, 248, 263, 268, 269,	outside Cairo	Rushdi, Ahmad A., parents, Kamal Khalil family	outside city of Helwan at end of deserted road at the foot of the mountains "like some forbidding castle" (235); area has "pure, dry air"; R placed in room with double beds on 3rd floor; his roommate is engineering grad from Cairo U, Anis Bishara,
3	Helwan: train station	235, 236, 245,	outside Cairo	Ahmad A, Rushdi	
10	HOME: Abbas Shifa's & Aliyat al-Faiza's, quarter's "husband lover"; "you-know-where", "the other meeting place"	73, 79, 195, 204, 203, 209, 276, 278, 283,	medieval Cairo	Abbas Shifa, Aliyat, Nunu's clique, A. Akif,	on third floor with a large, dimly lit room for entertaining/smoking hash; a home/brothel lived in by Abbas's wife where she welcomes husbands of the quarter; visitors ring bell and give password: "God damn the world!"; During Ramadan, Nunu et al. stay here from midnight till dawn; A. Akif visits for first time (Chap 32); Boss Zifta jokes that he would take German parachutist here to see the biggest pair of "you-know-whats in Egypt"
37	HOME: Kamal : Nawal's balcony & window of her bedroom	81, 83, 94, 101, 103, 109, 124, 127, 134, 137, 138, 139, 146, 148, 154, 155, 164, 168, 172, 185, 188, 258, 259, 288,	medieval Cairo	Nawal, servant, (Ahmad & Rushdi Akif)	(1) (visible from Ahmad's Window 2) balcony across narrow street on higher level across from Ahmad's room, has door, chair where N reads; (2) Bedroom window across from Rushdi's room, where Rushdi spots N (Chap 17); A doesn't realize she has other window till he enters R's room (Chap 24);
14	HOME: Kamal Khalil: Nawal's (old bedroom) window	124, 127, 134, 137, 139, 148, 154, 155, 164, 168, 172, 185, 258, 259,	medieval Cairo	Nawal	
12	HOME: Kamal Khalil: Nawal's balcony	81, 83, 94, 101, 103, 109, 137, 138, 146, 155, 188, 288,	medieval Cairo	Nawal	has door, has chair where Nawal sits
5	HOME: Kamal Khalil: Nawal's bedroom	146, 148, 258, 259,	medieval Cairo	Nawal	directly across from Rushdi's bedroom window but at a higher level; her parents move her to a new room after her father forbids her from visiting him;

7	HOME: Kamal Khalil's apt - Khan	8, 81, 83, 147, 155, 183, 184, 284,	medieval Cairo	Kamal, Sitt Tawhida, Nawal, Muhammad, Ahmad Rashid, Rushdi	across from Ahmad's window across narrow street up a floor (or 2?); roofs of 2 bldgs linked w/ floors linked by balconies, possibly single apt. bldg w/ 2 wings, has balcony where he spots Nawal; Kamal invites R home from Zahra and R begins to tutor 2 children;
1	HOME: Kamal Khalil's father's mansion	86	medieval Cairo	Kamal, Kamal's father,	as a "patriarch of the quarter" his father would keep home open all night during Ramadan to welcome visitors & Qur'an reciters would recite till dawn
1	HOME: Kamal's : table (for tutoring)	226	medieval Cairo	Nawal, Rushdi, Muhammad	
2	HOME: new Akif flat in al-Zaytun	286, 287,	NE Suburbs	Ahmad Akif, mother, owner,	
40	HOME: new Akif flat in Khan, "the apartment", "the house" -(Ibrahim Pasha St.; building 7, apt. 12)	2, 4, 5, 6, 7, 21, 31, 34, 42, 67, 75, 83, 108, 123, 127, 135, 139, 142, 146, 160, 165, 169, 171, 191, 206, 231, 241, 253, 266, 269, 271, 272, 276, 281, 290,	medieval Cairo	Ahmad Akif, mother, father, Rushdy, servant, Sitt Tawhida, Nawal	N. of New St. in the Khan; small and rooms are narrow; has entry/dining area with hallway with two rooms on L, kitchen and bathroom on R; off hallway 1st is parents' bdrm, then Rushdi's bdrm; visitors Kamal's wife and daughter,
49	HOME: new Akif flat: Ahmad's room	6, 7, 9, 10, 21, 23, 27, 47, 75, 80, 81, 82, 91, 98, 101, 109, 115, 121, 127, 135, 154, 155, 156, 164, 168, 179, 189, 194, 197, 199, 205, 218, 222, 241, 248, 254, 272, 276, 279, 288, 290,	medieval Cairo	Ahmad Akif, mother;	corner room?; has bed on L, wardrobe on R; desk w/ pile of books; 2 windows - 1 over street and 4-bldg square with al-Husayn in background, 1 over narrow street leading to Khan & view of next apt. bldg.; habit to read while sitting crosslegged on bed; mother looks out window for arrival of Rushdi;
7	HOME: new Akif flat: Ahmad's room: window 1	7, 81, 82, 83, 122, 166, 290,	medieval Cairo	Ahmad Akif, mother,	over Nunu's store, overlooks central square of shops and surrounding taller apt. bldgs. And minaret of al-Husayn mosque; mother looks out for Rushdi's arrival; middle of novel still "the side that was still new to him"

39	HOME: new Akif flat: Ahmad's room: window 2 (facing "Nawal's window")	8, 81, 82, 93, 101, 103, 104, 109, 115, 127, 138, 143, 146, 147, 155, 159, 180, 188, 189, 218, 276, 288, 291	medieval Cairo	Ahmad Akif, Nawal, Rushdi,	opp. door to A's room, overlooks narrow street leading to old part of Khan with domes of al-Mu'izz period, opposite is L-hand side of apartment bldg. with connecting roof, where Nawal lives above their floor; he sees her on balcony reading; he begins to call it "Nawal's window" (109); Nawal notices he spends "hour after hour" there every afternoon and assumes it is motivated by love!; Dream (188) about Rushdi becoming baloon; A closes window when he realizes she loves R; after R's death A smells bad smell and finds dead dog in street outside window;
15	HOME: new Akif flat: dining/entry area/main room/ "table" / "lounge"	6, 63, 81, 83, 105, 123, 135, 136, 142, 180, 191, 208, 267, 288,	medieval Cairo	Ahmad Akif, mother, father, Rushdi, neighbor women,	small room (or "big room") w/ table in middle where meals were eaten, two doors, 1 to R of entrance, 1 straight ahead to Ahmad's bedroom; family meets Rushdi here for Ramadan iftar and Eid al Adha meats; for farewell Sitt Dawlat entertain neighborwomen in only room where they can sit;
2	HOME: new Akif flat: parents' room	6, 7	medieval Cairo	father	has bed; father "huddles" in his room during day as usual;
41	HOME: new Akif flat: Rushdi's room	6, 7, 115, 123, 124, 125, 127, 134, 136, 139, 146, 153, 154, 155, 164, 189, 209, 247, 248, 251, 253, 255, 261, 263, 265, 266, 271, 272, 273, 276, 279,	medieval Cairo	Rushdi, Ahmad A., mother, Nawal, Sitt Tawhida,	next to parents' room, window looks out on narrow street to old Khan like A's window #2; feels small to R; right across from Nawal's room (up?); empty at beginning of novel when R is in Assiut; mother and servant fix it up for R's arrival (Chap 16); after R's death room is locked but A visits it again and takes photo album and diary (Chap 49);
19	HOME: new Akif flat: Rushdi's window (1?)	124, 125, 127, 128, 134, 139, 146, 154, 171, 179, 184, 209, 232, 258, 266,	medieval Cairo	Rushdi	seems claustrophobic, alley (L or R) leads to old Khan; other side is blocked by new building; opposite Nawal's window "slightly higher" on side of next building; comes to symbolize by itself Nawal (and family) (232)
1	HOME: Nunu	48	medieval Cairo	Nunu, wives, children	has four rooms, one for each wife & her children,
1	HOME: old Akif building	30	Sakakini/ Abbas	Ahmad, father, mother, servant	building shook during bombing, one landing very close,
7	HOME: old Akif flat in Sakaini, old house	1, 2, 21, 28, 29, 31, 124,	Sakakini/ Abbas	Ahmad Akif, father, mother, (Rushdi), servant	family leaves after bombing raid for "safer" Husayn quarter; had lounge, bedrooms for parents and Ahmad, hall,
5	HOME: old Akif flat: Ahmad's room	28, 29,	Sakakini/ Abbas	Ahmad	
2	HOME: old Akif flat: BOMB shelter	29, 30,	Sakakini/ Abbas	Ahmad, father, mother, servant	in basement of apartment building; windows covered in thick, black cloth, with piles of sand

1	HOME: old Akif flat: parent's room	28	Sakakini/ Abbas	father, mother	
1	HOME: own flat of owner of Zaytun flat	287	NE Suburbs	Ahmad Akif, mother, owner, owner's wife & sister	new landlord invites them to his own flat and Sitt Dawlat meets his wife and sister; has women's quarters
1	HOME: Sayyid Arif's flat	150	medieval Cairo	Sayyid Arif, Nawal	in same building as Kamal Khalil's flat; N plans to visit A's wife; leaves roof and heads for their flat
1	HOME: Sulayman Bey Ata's	283	medieval Cairo	Sulayman B. A., Sayyid Arif	joke that SA will show Germans to SBA's house
9	Ibrahim Pasha St./"main street"/street below	4, 5, 21, 50, 108,	medieval Cairo	Ahmad Akif; Nawal; groups of boys and girls playing	(real?) becomes Moh. Ali St.; street family's new flat is on; A hears noise of children playing games, singing; Going home after shelter, Nawal will walk on st. to entrance of her building
2	Imad al-din St.	140, 141	downtown	Nawal, brother, Rushdi	Giza trolley stops at Imad al-Din, where trio get off
1	Islamic countries	71	outside Egypt		neighbor speculates Hitler has respect for Islam and Islamic countries
1	Italy/Italians	74	outside Egypt		uneventful raid credited to Italians since German don't make mistakes
2	Japanese / Japan	132, 201,	outside Egypt	Japanese women	women considered "cheap" as prostitutes by gambling buddies; Boss Zifta relates Japanese are distributing drugs/hash to peoples they conquer;
1	Jisr al-Fursan	277	outside Egypt	English army	June '42 Eighth Army withdraws
1	Khalig Street	176	medieval Cairo		Trolley route from Khan (QFS?) to Abbasiya (via QFS)
1	Khan al-Khalili: new apartments in the Khan	46	medieval Cairo	good families	Nunu says they have attracted good families to return to al-Hussein quarter

68	KHAN AL-KHALILI: 'new quarter'. The quarter	2, 4, 5, 6, 7, 8, 9,10, 21, 23, 27, 33, 42, 42, 44, 53, 56, 57, 62,63, 64,66, 73, 78, 79, 81, 115, 121, 122, 123, 124, 125, 126, 133, 142, 187, 199, 213, 276, 281, 282, 286, 287, 289, 290, 291	medieval Cairo	Ahmad Akif, Boss Nunu, Ahmad Rashid (Zahra café patrons), Sitt Dawlat & neighbor women, Akif Eff., Rushdi, Nawal, Bro. Moh., chest doctor	Has "entrance" from Azhar Street, where taxi stops and A & Rushdi go on foot to flat; new quarter family moved to/new also to A. Rashid by 2 mos. friend pointed him to district; "one of the ancient popular quarters" with lower prestige, lower educational level (than Sakakini); brown haze as though quarter never saw sun; reputation for exquisite hand-made crafts; close to mosque of al-Husayn (so safe); "a quarter of religious faith and mosques", the Germans will avoid "the heart of Islam" (8); A. dislikes it at first and finds it "strange"; noisy with radios in cafes, waiter's cries; new smells (33, 5 senses desc); A. Rashid describes it as the "real Old Cairo" (53) of "filth" that should be torn down to give residents happier lives (54); women are not "lower-class folk" or "uncivilized" according to Sitt Dawlat; Akif Effendi as youth would walk to Khan during Ramadan from Sakakini; A considers inhabitants mainly "lower-class types but some of the people living in the new apartment buildings belong to our class" (121); Rushdi hates it, calling it "this miserable quarter"; chest dr. thinks it's too "damp" for TB patient and recommends sanitorium; After R's death, mother calls it "an unlucky quarter" and hates it and everyone who lived there;
2	Khan al-Khalili: old part	8	medieval Cairo		left outside Ahmad's window including Muizz's Cairo in distance
3	Khan: passage way from New St. to Akif's quarter	139, 140,	medieval Cairo	Rushdi, Nawal	
1	Kharkov, USSR	164	outside Egypt	Sayyid Arif	list of German victories in Russia by pro-German S.A.
2	Libya: Tripoli	106	outside Egypt	English (bombers)	Sayyid Arif blames English for bombing Tripoli also, which has Muslims with a goal to force Germans to bomb Cairo;
1	Marsa Matruh	282	outside Cairo	Axis forces	considered most significant defense point for Allies
3	MINISTRY of Works: Archives dept.	13, 18, 34,	downtown	Ahmad Akif	A works at 8th level
1	MINISTRY: Education	178	Downtown	Nawal	in 1948 off Kasr el Aini; joking reference by school girl about imaginary job
1	MINISTRY: Interior	65	Downtown		one lady neighbor is related director of accounting here
1	MINISTRY: Religious Endowments (Awqaf)	65	downtown	Akif Eff.	used to be inspector but was laid off
13	Ministry: Works/the ministry	1, 2, 6, 13, 18, 23, 34, 43, 50, 56, 262, 286	downtown	Ahmad Akif; owner of al-Zaytun flat;	(Qasr al-'Ayni opp. Sh. Shaykh al-Arba'iin); novel opens with employees pouring out after work 2:30 pm; Ahmad works in Archives Dept.; new landlord is civil servant in Accounting Dept.
1	Misr al-Gadida	31	NE Suburbs		rumors said bomb had hit this
2	Muhammad Ali (al-Kabir) St.	50	medieval Cairo		"turns into" Ibrahim Pasha st.

2	Muqattam Hills, "the hills"	208, 225	Desert side	Nawal, Rushdi,	visible at end of New Street as N & R turn north on desert road; on Nawal's daily walk to school on desert road
1	neighboring suburbs to al-Sakakini	123	Sakakini/ Abbas	Rusdhi	R's friends still live here
6	New Road (al-Sikka al-Jadida)	35, 50, 95, 139, 146, 171,	medieval Cairo	Ahmad Akif, Nawal, brother, Rushdi,	A follows N as far as New Road, then take opposite directions; R follows Nawal onto it on way to school;
1	Odessa, USSR	164	outside Egypt	Sayyid Arif	list of German victories in Russia by pro-German S.A.
1	Orel, USSR	164	outside Egypt	Sayyid Arif	list of German victories in Russia by pro-German S.A.
1	Port Said	284	outside Cairo		remembered as target of bombing
1	prison	289	?	hash seller	Abbas Shifa tells AA that his seller in al-Zaytun was sent here
2	Qamar Street	21, 124,	Sakakini/ Abbas	Ahmad Akif, Rushdi,	A feels nostalgia for old flat on Qamar St; Rushdi fondly remembers his room overlooking this street and "the Square" (Sakakini)
1	Qasr al-Nil	31	downtown		Road through Ismailiya Sq. to Suleiman Pasha Sq; rumors said bomb had hit this
6	Queen Farida Sq = al-'Ataba al-Khadra in '29 and later	2, 3, 4, 121, 140, 170,	Downtown	Ahmad Akif, Rushdi, Nawal, Bro. Moh.,	Intersects Azhar St.; main trolley hub; taxi from train station takes brothers through this on way to Khan;
3	RAMSES: Station Square	39, 119,	Downtown	hotel guest (generic), A. Akif & Rushdi	metaphor Jewish girlfriend "left him like a gust a ta hotel on Station Square leaving his room"; A and R hail taxi home from here; describes it as "teeming";
1	RAMSES: Train station: Cairo at Ramses	117,	Downtown	Ahmad A., Rushdi	
2	Ritz Cinema	141, 142,	downtown	Nawal, brother, Rushdi	on Imad al-Din St?; group watches film "Dananir"
8	Roof (of Nawal's building)	147, 148, 149, 171,	medieval Cairo	Nawal, Rushdi	on top of N's building visible from R's window; N's favorite place; R follows her and stands at entrance, giving her a jolt
2	Rotterdam, Netherlands	121, 284,	outside Egypt	Ahmad Akif, Zahra patrons	mentions it as target of bombing; at raid near end of book Zahra patrons remember list of bombing targets
1	Rud al-Farag	27	Shobra		on east bank of Nile, NE of Bulaq; famed for its popular (outside?) dramas
6	Russia/Russians, Soviet Union (97)	74, 97, 164,	outside Egypt	Ahmad Rashid, Sayyid Arif	as communist, he wants Russia to win war and then "liberate the world from chains and illusions"; compares militarily weak Czarist Russia to strong Socialist Russia/Soviet Union, which is united by ideology (97); SA boasts of German victories in USSR (164)
1	Sakakini: the Square	124	Sakakini/ Abbas	Rushdi	old Akif house overlooked it; R had window overlooking it; he could see clusters of pretty Jewish girls
1	Scottish / Scotland	131	outside Egypt	<i>Jewish girls in Sakakini</i>	Jewish girls in Sakakini have picked up a Scottish accent from contact with soldiers
1	store - for shroud	273	medieval Cairo	Ahmad A.	

9	STORE: Nunu the Caligrapher	22, 34, 43,44, 81, 161, 165,	medieval Cairo	Nunu, Ahmad Akif	store immediately under A's window, Nunu invites A to tea and convo; closes it from 10am to after prayer Fridays
1	Studio Egypt	141	downtown	Nawal	tries to escape from Rushi by rushing off in direction of S.E.
2	Suez	283, 284	outside Cairo	Germans, Ahmad Rashid	one possible goal besides Cairo; target of earlier bombing
3	Sulayman Bey Ata's village	151, 161, 163	outside Cairo	Sulayman B. A.	went to celebrate 'Id al-Adha
4	Survey Dept.	51, 64,	Giza	Sayyid Arif, Kamal Khalil	off Abd al-Salam Aref St; two men work at Survey Dept., denizens of Zahra Café
8	taxi	119, 122, 187, 231, 234, 235, 245,	transport	Ahmad Akif, Rushdi	taxi #1: 2 catch cab from Station Sq. to home in Khan passing through Q. Farida; Rushdi takes taxi #2 from bank to Khan; taxi #3 from Khan to clinic; #4 from Khan to Bab al-Luq station; taxi #5 from Helwan station to sanitorium; taxi #6 Helwan stat to Sanit.
1	the "Old Cairo" (not Coptic Cairo!) = Medieval Cairo, City of al-Muizz	54	medieval Cairo	Ahmad Rashid, Ahmad Akif	each attack and defend old city (53-54)
1	the countryside	87	outside Cairo	Ahmad Rashid	complains that in the countryside animals have rights but not the peasants
1	The Desert Club café (on desert road)	226	Desert side	Nawal, Rushdi,	waiter has seen the pair together daily, Nawal points out
7	the desert road / the mt. road / the morning road to the hills (between al-Husayn & Abbasiya)	171, 185, 275, 280,	Desert side	Nawal, Rushdi, Ahmad A., funeral procession	N's route to the Abbasiya Girls' School; it is left/north off New Road along City of Dead; R began to accompany her daily in morning;
1	The South (Arabic: Sa'id) - 1st not in Arabic text, second - Sa'eed	(114), 117,	outside Cairo	Rusdhi	Asyut part of what family considers "exile" from Cairo: expects him to have better health and save more money
1	Tobruk, Libya	277	outside Egypt	Germans	2nd half of June, Tobruk falls to Germans
9	train	117, 127, 234, 238, 289,	transport	Ahmad A, Rushki, parents, Kamal Khalil family	#1 R travels in 2nd class carriage from Asyut to Cairo; #2 Bab al-Luq to Helwan, #3 Bab al-Luq to Helwan; only way to get to al-Zaytun (289)
19	trolley	2, 3, 35, 56, 129, 130, 140, 146, 170, 176,	transport	Ahmad Akif, Rushdi, Nawal, Bro. Moh.,	#15 from Q el Aini ? To Q. Farida Sq; #19 Farida to Azhar; Q. Farida Sq. main hub; #10 from Ataba? To Sakakini quarter; tram #? To Giza - Nawal gets off at Imad al-Din stop downtown; trolley has women carriage and open carriage; route along Khalig St. to Abbasiya (from QFS?) - Rushdi wonders why Nawal doesn't take it to school in Abbasiya; Closest stop may be before Abbasiya (227);
1	trolley depot (Ataba? Ramses station?)	31	Downtown		rumors said bomb had hit this
1	trolley stop : near Abbasiya (Khalig?)	227	Sakakini/ Abbas	Rushdi	at end of walks with Nawal, Rushdi turns toward trolley stop home
1	trucks	31	transport	Sakakini inhabitants	used for moving possessions to safer quarters

3	villages (close to capital)	31, 283	outside Cairo	Sakakini inhabitants; Ahmad A., Boss Nunu	after bombing felt to be safer; when German invasion threatens Cairo, Ahmad A again imagines they will have to leave Cairo for "filthy villages" but Nunu thinks life there is wonderful (283)
1	Vyazma, USSR	164	outside Egypt	Sayyid Arif	list of German victories in Russia by pro-German S.A.
2	Warsaw, Poland	121, 284,	outside Egypt	Ahmad Akif, Zahra patrons	mentions it as target of bombing; during end of book raid, Zahra patrons remember famous bombing sites
1	Zahir/al-Zahir (Dahir)	64	Sakakini/ Abbas	Sitt Dawlat	where Sitt Dawlat's old friends live
50	Zahra Café / the local café	49, 50, 51,52, 55, 57, 58, 61,64, 69, 79, 85, 86, 95,97, 121, 138, 151,	medieval Cairo	café owner, his wife and sister, Ahmad Akif; Nunu, govt. workers, locals, Sulayman Ata, Sayyid Aref, Kamal Khalil, Ahmad Rashid, Abbas Shifa,	in Khan at start of Moh. Ali St just before it becomes Ibrahim Pasha St; must be near Akif's new flat since Zahra patrons run to same shelter (284); small (or "large as any store") with 2 entrances - 1 on Moh Ali St., 1 (back?) on long passageway leading to New St.; has radio; owner is hashish addict; "very elite" of the neighborhood, respected govt. workers, meet there; A

* Spellings and page numbers are as they occur in the 2008 Roger Allen hard-cover English translation hardback edition by AUC Press ISBN 977 416 191 2

Table 9. *Midaq Alley** - All Mentioned Places (alphabetical order)

286 pp total English novel text

Freq	Location Name	Book pp	Geogrph	Characters associated	Context/significance in novel
1	air raid shelter		Medieval Cairo	Dr. Booshy	sexually harrassed little girl while in shelter and got punched
14	Al Azhar (Azhar) St.		Medieval Cairo	Hamida, Abbas (route home). Kirsha (where he waits for boy to leave shop), Kirsha's boy (on way home); Saniya A.; Ibrahim Farag; R. Hussainy	parallel to Mousky, but not traveled by Hamida's factory girl friends, hence, private for Abbas/Hamida; Abbas's dream barber shop; start of route home for shop boy, hence Kirsha's waiting place; Alwan's truck drive thru; general name for place of meetings between A & H; Saniya browses furniture shops; IF advises H turn off from NS to Azhar to avoid factory girls; RH's carriage passes through on way to Suez
1	Al Azhar (mosque?)		Medieval Cairo	Kirsha	where new boy's shop is located
2	Al Azhar University		Medieval Cairo	Radwan Hussainy	attended but failed his exams/lost his dignity
10	Al Hussain mosque & saint's tomb		Medieval Cairo	Abbas (Friday prayers), Sheikh Darwish (coming from), Zaita (crossed its square); S. Alwan (prostrate self at tomb); Hamida; Saniya (donates)	A attends Friday prayers regularly, thinks it "bears witness" to his sincerity (84); H promises to pray for Abbas at tomb while away tho normally prays for evil on her enemies (144); loudspeakers for elec set up to Ghouriya; Saniya donates money to mosque and poor outside it;
1	Al Hussain quarter		Medieval Cairo	Abbas, Hamida (the Alley)	quarter of "beloved Hussain" to whom A prays day and night
4	Al Hussain Square		Medieval Cairo	Hamida, Abbas, Zaita	on walk where Abbas tells her his dream for them
1	Al Hussain Street		Medieval Cairo	Abbas	on way home from walk w/ Hamida - leads to alley
1	Alexandria (268)	268	outside Cairo	Hamida	a place to go to disappear where she could be free, "away from parasites"
1	arsenal (250)	250	NE suburbs	Abdu (Hussain's bro-in-law)	next job Abdu finds after moving into Kirsha family flat, so he can leave
1	Bait al-Qadi (87)	87	Medieval Cairo	Hamida, Abbas	Square NW of Al Hussain mosque between Gamaliya St. and Mu'izz li-Din Allah St.; possible future home Hamida might like
10	Bakery MA		Midaq A.	Husniya & Jaada; Zaita	Z passes through it to his little room
3	Bakery: Zaita's outbuilding		Midaq A.	Zaita, beggar clients	grimy little outbuilding, "hole" to sleep and do surgery?

18	Barber shop		Midaq A.	Abbas Hilu (barber), Hussain (friend, customer); Hamida	"little shop" opened 5 years before start of novel; "definitely 'middle class' to Hamida; a hair cut is good chance for friends A and Hussain to catch up; rents it out to "old barber" while in army; H stands on rock outside to see pavilion
1	baths (hamam) in Gamaliya	172	Medieval Cairo	Jaada (118); Saniya A. & Umm Hamida (172)	J goes twice a year; S and Umm H go together (Umm H is "good" in the baths)
2	bicycle shop - Gamaliya		Medieval Cairo	Hussain Kirsha	first job away from father's café
1	Boulaq (73)	73	Bulaq	Kirsha's youngest daughter & husband;	home
12	carriage (hantur)	3, 189, 260, 261, 262, 275	transport	Salima Alwan, Radwan Hussainy, Hamida	Salim rides home (to station first?) in one, Hamida takes one downtown; R.H. takes one at beginning of hajj
1	cars/motorcars (not = taxi)	189	transport	Ibrahim Farag, Hamida	seen from taxi window
8	cemetery with Taliby tomb and mosque		Medieval Cairo	Booshy and Zaita (and body of A. Hamid Taliby!)	outside old city walls; desert on one side; go to rob body of gold teeth; B hides tools by mosque; much detail about layout in Chap 27
29	Company / office		Midaq A.	Mr Salim Alwan (bey), Kamil Effendi Ibrahim (manager), workers, Hamida (passes door); Umm Hamida	Umm Hamida goes to read Q for engagement w/ Hamida but finds him absent
1	Company office: pleasant room		Midaq A.	S. Alwan	private room for afternoon siestas
9	Darasa (St)		Medieval Cairo	factory girls, Hamida; Abbas; Ibrahim Farag	end of H's daily walk says good bye to factory girls; turf of factory girls, H sees them as free, bold, worldly wise and prosperous who could ignore tradition and work in public places in wartime; Abbas approaches Hamida; possible future home Hamida might like; H meets IF there
1	election headquarters (151)	151	?	Kirsha	taken there by force 1924 to prevent his support of Wafd
1	elementary school (near Alley)		Medieval Cairo	school boys	come to buy sweets at Uncle Kamil's (282)
3	England (253)	33, 111, 253	outside Egypt	Hussain (discusses); Abbas (attracted to idea)	both discuss becoming British: "everyone is equal ... a café owner's son could become a Prime Minister"
1	European Bakery (68)	68	Medieval Cairo	S. Alwan	sends for aphrodisiac dish here
1	Ezbekiya Gardens (162)	162	Downtown	Hamida, Abbas	H's carriage turns and heads for this
3	factory - usually in phrase "factory girls"		Medieval Cairo	"factory girls", Jewish girls	Hamida envies them their income and nice clothes; factory provides poor girls economic adv, social change
6	Flower Shop (263) off Sherif St		Downtown	Hamida, Abbas, florest, Hussain	on side street of Sherif St.; H is frequent customer; where H and A go to talk privately; A shows it to Hussain after (280)

2	Fuad I Street (now 26 July St.)		Downtown	Hamida, Abbas	Heads west from Ezbekiya; Hamida's carriage returns by this way (260); A is stalled at corner during chase
5	Gamaliya (District) and N-S street		Medieval Cairo	Dr Booshy (job in dentist's office and on way to grave); Zaita (grave); Hussain (job in bike repair shop); Alwan & family (old house); Hamida & Abbas; Umm Hamida (police station)	exits through Bab el Nasr in N; location of dentist shop and barber shop jobs; Alwan's old family home; possible future home Hamida might like
3	Gamiliya: police station (121)	121	Medieval Cairo	Umm Hamida, Saniya's new husband Ahmad Effendi Talbat	Husband works as civil servant grade 9 (Gamaliya?): UH goes to look for missing Hamida (214)
1	Germans (Germany)	152	outside Egypt	Kirsha	
14	Ghouriya (St) = Mui'zz St. (in 1940s)		Medieval Cairo	S. Alwan (travels it), Kamil (reputation extends to it); Hamida & Abbas (turns onto it towards home); Kirsha (on new erotic adventure); Kirsha's boy; Ibrahim Farhat (pol); Abbas & Hussain walk; R. Hussainy	N-S street becomes Mu'izz li-Din Allah; intersects New St. and visible from entrance to Alley; Kirsha prowls street looking for young conquests; Alwan's trucks drive thru; Kirsha and boy nightly take street; election campaign loudspeakers set up between here and Al Hussain; Part of local political neighborhood with Alley and Sanadiqiya (153); RH's hajj carriage passes thru on way to Azhar St (275)
1	gold market (48)	48	Medieval Cairo	old shop owner	on way home
1	Grave of the Prophet (Medina)		outside Egypt	Radwan Hussainy	on hajj, to visit grave
2	Green Gate (near Hussain Square) (57)	57, 125	Medieval Cairo	Zaita, beggars, Rabah, fortune teller (125), Saniya A. (client)	see Le Va book for exact modern equiv; Rabah sells charms and reads horoscopes
1	Hamzawy: two shops		Medieval Cairo	Saniya Afify	Probably in Gamaleya area on Kaft el Zaghari NE of Al Hussain mosque; S is owner
1	Hilmiya		NE suburbs	S. Alwan	West of Heliopolis and just north of Zaytoun, SW of Ain Shams
4	Hilmiya: Alwan's villa		NE suburbs	S. Alwan, wife, 3 sons; Radwan H (visitor)	"fine villa" in Hilmiya; RH visits him after stroke several times
2	Holy Garden		outside Egypt	Radwan Hussainy	on hajj, to pray and imagine face of Prophet (270)
1	hotels (general)		Cairo	Ibrahim Farag's girls	place to learn English by experience (221)
18	Ibrahim Farag's "house"/ school/ bordello in an apt in building (190)	190	Downtown	Ibrahim Farag, Hamida, people talking, shrieking, singing	2nd floor in one of skyscraper apartments with entrance wider than MA (190); is termed a "school" with "departments" (rooms) for different lessons; H visits in taxi 1st; becomes H new home (207); she chooses to leave in temper (260)
1	India	69	outside Egypt	S. Alwan (69)	imports merchandise
2	Italy/Italian (253)	34, 253	outside Egypt	Hussain (discusses) with Abbas	defeat of Italian troops mentioned; a citizenship for "weak-kneed" (253)

1	Jewish Cig. Factory: Hussain Sq (151)	151	Medieval Cairo	Kirsha (as youth)	plotted fire that destroyed factory in 1919 Rev
2	Jewish Quarter	248	Medieval Cairo	Abbas & Hussain (walking)	west of Mu'izz on New Street; site of Vita's bar
3	Kasr el-Aini Hospital		Downtown	S. Alwan's 3rd son, a doctor; Umm Hamida (searching); Hussain and Hamida (patients)	workplace; Umm H goes to search for missing Hamida (214); Hussain and Hamida hospitalized there after tavern melee (283)
1	Khurunfush (284)	284	Medieval Cairo	Abbas's uncle	street in Islamic Cairo between Pt. Said road and Mu'izz li-Din Allah St.; Kirsha tells Hussain to notify Abbas's next-of-kin
75	Kirsha's Café		Midaq A.	Kirsha, senile poet, Sanker, Dr Booshy, Sheikh Darwish, Radwan Hussainy, Kamil, Abbas Hilu, Kirsha's boy; Abbas & Hussain night before leaves for army; Ibrahim Farhat & crowd, "even" Jaada and Zaita; Ibrahim Farag; Salim Alwan (to comfort Sh Darwish); Hussain (father wants him to run, but he isn't int); R. Hussainy (stops to say farewell); Husniya (to bid farewell to RH)	intro; has pic of Kh Abbas; evening custom for alley men (99); symbol that Kirsah no longer cares about his reputation and doesn't care if his vice is known; Zaita doesn't enter (100); Farhat stops in campaign; IF uses café to spy on Hamida; Alwan visits only once (244) to comfort Darwish, whom he made cry; 3 LE/mo. salary there not interesting to Hussain but RH hopes to see him there after hajj just as Kirsha wants (275); RH stops to say farewell to neighbors before hajj (274); Husniya enters to kiss RH's hand and pay respects to Holy Land;
1	Mabida	225	Shaareya/ Station	Abdul Hamid Taliby	Possibly Atfet el Mibida in Shaareya/Zahir district, Cairo Gov., SE of Ramses train station; deceased was flour merchant there
1	Margush	41	Medieval Cairo	Hamida's father, a poor vegetable seller (41)	no information
1	Marj / El Marg (acres of land)		outside Cairo	Radwan Hussainy	in countryside north of Ain Shams; RH is owner
4	Mecca (269 et al)	269 et al.	outside Egypt	Radwan Hussainy; Kamil	undertakes hajj; Uncle Kamil wants prayer beads from there (274)
2	Mecca: "God's House" Kaaba		outside Egypt	Radwan Hussainy	on hajj (269), prostrating low before it and asking forgiveness
1	Medina (269 et al)	269 et al.	outside Egypt	Radwan Hussainy	undertakes hajj

many	Midaq Alley; "the alley"		Midaq A.	all characters - except sons of S. Alwan, Awqaf employees; foreigners (soldiers, etc.)	intro and end; "gems of times gone by" "ancient relic" (1); almost "complete isolation" from surrounding area (1); various classes including "the rich of MA" (4); Hussain hates it and believes Satan pulled him back (252); Abbas thinks it's wonderful; Hamida hates it; IF says she never belonged; "full of filthy rumors about" H (264); Radwan H "loved and respected" by everyone in Alley (269); women of Alley bring honor or shame to all "a girl from our alley" (278); occasionally "one of its girls disappeared or one of its menfolk was swallowed by the prison" (282); prison doesn't disgrace a man in the Alley (285): ripples of trouble disappear quickly and leave Alley's "lakelike surface calm or stagnant" (282) usual "indifference" - weeping in morning turns to laughter in evening (284)
1	Ministry of Awqaf / Waqfs		Downtown	Sheikh Darwish, Deputy Minister	next career as clerk grade 6, then 8 (known as Darwish Effendi)
1	Mountain road		Medieval Cairo	Booshy and Zaita	unspecified; grave of Abdul Hamid Taliby between here and Nasr Gate
15	Mousky Street		Medieval Cairo	Hamida, Abbas, Ibrahim Farag; Saniya A., crowds; Hussain (after leaving bar)	Hamida's favorite street (236); "end of world" for H when Mousky ends; H walks every afternoon on "bustling" street, window shopping (40); Abbas starts to join her; dreams of own shop there to impress H; Saniya visits clothing shops; H meets IF on street; IF lets her out of taxi on return "halfway down Mouski"; Abbas returns here on hearing she's disappeared; A & Hussain exit bar and discuss A's rediscovery of H (277)
1	mudhole (133)	133	Cairo	Zaita	"summer resort", as child enjoyed debris and insects there
1	Mutawaly Gate (Bab Zuwailah)		Medieval Cairo	Kirsha's boy, Kirsha	where they part and say goodnight
1	Nahasin St. (149)	149	Medieval Cairo	Ibrahim Farhat (pol);	merchant shop of candidate
3	Nasr Gate / Bab el Nasr		Medieval Cairo	Booshy and Zaita	Old city gate in wall at N end of Gamaleya St.; grave of Abdul Hamid Taliby outside, between gate and mountain road
8	New Street / El Sikka el Gedida (32) (now Jawhar al-Qa'id) = Muski on W end	32	Medieval Cairo	Abbas (job as barber's assistant, dream salon); S. Alwan (aphro); Hamida (walks); Abbas & Hussain walking	intersects Ghouriya/Mu'izz; turns into Muski on W end; Alwan sends aphrodesiac dish to European bakery; Abbas's dream after success w/ army to open shop; part of H's daily walk; H almost reaches end of NS when IH comes to take her away and turns back (206):
1	Olympia Cinema		?	Hamida, Umm Hamida	occasionally went

4	Opera Square/Opera House		Downtown	Hamida, Abbas	H tells carriage driver to take her (260) then back to Sherif; Abbas spots her and starts to chase her from here (262)
2	Parliament (65)	65	Downtown	S. Alwan (future plan)	may be put up for insecure seat, maybe Wafd party
1	police station (Sherif St?)		Downtown	Hamida, Abbas, Ibraahim Farag	H. invites A to hit IF then drag him to police station (no location)
5	prison (whatever mention)	231	Cairo	Kirsha's youngest daughter & husband; Booshy and Zaita (231)	location not mentioned; B&Z sentenced for grave robbing; sister thrown in for "similar scandal" (to Hamida's?) (278); Alley's menfolk "swallowed" by it occasionally (282); doesn't bring "disgrace" on men of alley (285)
6	Queen Farida Sq. (now Ataba)	188	Downtown	Hamida, Ibrahim Farag, Hussain & Abbas	edge of Hamida's "familiar world" (40, 188); walks that far with IF then he gets her in taxi (188); last time, H & IF walk down Azhar St. to square "dividing point between her two lives" (206) and get taxi, glimpses it from taxi later (260); Hussain and Abbas stop here and consider returning to Vita's (279)
9	Radwan Hussainy's 3-story house on right		Midaq A.	Radwan Hussainy & wife (floor 2), Kirsha & wife & son Hussain (floor 3), Uncle Kamil & Abbas (floor 1 flatmates); Hamida (if she married Abbas), Sayyida (H's wife); Abdu (Savvada's bro);	Hussain and Abbas both born in building; Abbas lives here almost 25 years w/o leaving; house filled with well-wishers before his hajj (269)
1	Ramadan Café (49)	49	Medieval Cairo	Kirsha's boy (his usual haunt)	goes after work
1	RH's house: Abbas's flat		Midaq A.	Abbas	floor 1
3	RH's house: Kamil's flat		Midaq A.	Kamil, Abbas, Hussain (visitor)	floor 1; Kamil carries Dr Booshy's effects into his flat maybe to share flat with him after his release (285)
23	RH's house: Kirsha's flat		Midaq A.	Kirsha, his wife, Hussain, 6 daughters; Hamida (as infant) - Sayyida and Abdu (H's new wife and bro)	2-room flat; Hussain leaves for better life, then is laid off and returns home with new wife and brother-in-law (Ch 25)
7	RH's house: Radwan's flat		Midaq A.	Radwan Hussainy, his wife; Mrs. Kirsha (visitor); Umm Hamida (re marriage to Alwan); well-wishers, life-long friends, devout Muslims before his hajj	only place gentle man was harsh and uncompromising (52) only place where he had authority on earth; was quiet and melancholy; filled with well-wishers before hajj (269)
5	RH's house: Radwan's flat: his private room		Midaq A.	Radwan Hussainy; his friends; the poor; Mrs. Kirsha, Kirsha (very 1st time!)	(alone) his reading, meditation and prayer room; (meeting place) where his religious friends debate; where he met and donated to poor; where Mrs. Kirsha consults him; never invited "profligate" Kirsha till requested
5	RH's house: roof		Midaq A.	Kirsha, his hashish "peers"; Hussain and his friends (wooden hut); Mrs. Hussainy (washline), Hamida	father's group smoked hash and partied till dawn; Hussain invites friends for "large life" of food, wine, hash; Mrs. Hussainy hangs wash
1	Road of the Messenger		outside Egypt	Radwan Hussainy	on hajj, follows it to recreate hijrah flight to Medina

1	Russians (Russia)	152	outside Egypt	Kirsha	
1	Sagha (gold merchants' st.)	30	Medieval Cairo	Kamil (halwani)	north up Muizz st.; Kirsha's reputation extends that far
9	Sanadiqiya St.: election pavilion (stage)		Medieval Cairo	Ibrahim Farhat (pol); Hamida	H looking from across street on rock
16	Sanadiqiya Street	40	Medieval Cairo	Kamil (halwani); Hamida (on way to Mousky); poorer girl (40); Abbas (on way home), Sheikh Darwish (passing); Hussain (running away from home); Ibrahim Farhat (pol); Zaita at night	Alley exits onto this street in Khan el Khalili; mentioned in intro, reputation of Kamil extended beyond alley; Hamida passes through, even poorer inhabitants, pits in road for puddles; Alwan's large trucks into it (62); empty lot where pol. Tent set up. Part of local political neighborhood with Alley and Ghouriya (153); Zaita passes on way to meet Dr Booshy
1	Sanadiqiya Street: grocer's		Medieval Cairo	no names	had 2 pix of Zaghloul and Nahas in shop
5	Saniya Afify's 3-story house on left		Midaq A.	Dr Booshy (floor 1), Umm Hamida and Hamida (floor 2), Mrs. Saniya Afify (floor 3?); her new husband Ahmad Effendi Talbat	owner is S. Afify, widow of owner of a perfume shop (18)
4	SA's house: Booshy's flat (169)	169	Midaq A.	Dr Booshy, Saniya's maid. Saniya; Butcher and family (wife, 7 sons, daughter)	first floor; landlady Saniya cleans it of his belongings after he goes to jail (285); new tenant is butcher and family (285)
19	SA's house: Flat - Umm Hamida		Midaq A.	Umm Hamida, Hamida (occupants), Saniya Afify (owner); Abbas (fiance); Amm Kamil (guest)	Umm Hamida was the partner of Hamida's real mother, who had died and she adopted Hamida; Hamida & Abbas's engagement occurs here + party; runs out to tell neighbors bad news about Abbas (284)
5	SA's house: Saniya's flat (119)	119	Midaq A.	Saniya Afify; Umm Hamida (matchmaker); new husband Ahmad Effendi Talbat	Umm Hamida frequents it to plan engagement details; Saniya says early goodbye to husband from window on his way to work (282)
6	Sharif Pasha St. (now Sherif St.)		Downtown	Ibrahim Farag, Hamida	goes 1st time in taxi (188); contrasted with Midaq Alle (216) - ultimate! "best section of Cairo" (257)
1	sidewalk (133)	133	Cairo	Zaita	resting place as child with street beggar parents
7	small shop where boy works		Medieval Cairo	Kirsha, boy, old man at desk	near Al Azhar mosque; sells socks (other clothes?)
1	St. Shaarany (church?) (172)	172	?	Saniya A.	donates 40 candles before wedding
1	street curb (133)	133	Cairo	Zaita	
1	Suez	269	outside Cairo	Radwan Hussainy	port to Mecca and first destination for RH
13	Sweets shop		Midaq A.	Uncle Kamil, Abbas; 2 boys from Farhat campaign	"little shop" in front of which UK often sits and dozes; boys try to hang poster for Farhat but K refuses; Mr. Alwan's carriage attracts his attention (173)
1	taverns (general)		Cairo	Ibrahim Farag's girls; Hamida; (prostitutes by common belief)	place to learn English by experience (221); where H solicited: Hussain associates them with prostitution (278) and her pimp "let her loose in the taverns"

9	taxi ("the car")	188, 189, 191, 206, 207	transport	Ibrahim Farag, Hamida	2 trips: I.F. introduces Hamida to one; takes H away from old life in Alley in another
23	Tell el-Kebir / British army camp / the camp/ "British" (as employers)	11, 33, 86, 138, 248,	outside Cairo	Hussain Kirsha; Abbas	Just off Cairo-Pt. Said road NE; H's job, made 33 piastres, job is envied and respected allowing him to buy luxuries (33) such as meat, cinemas and cabarets'; is treated by soldiers with "affection and admiration" esp. Julian, who gives him cut of his private trade in goods (34); Abbas takes risk to be 'as successful as Hussain' beginning 25 ptr; life in T-Kis "perfect" (Abbas, 232); Abbas's salvation, symbol of "new life" - urged by RH to return and forget H (274) and considers it indecisively as escape from past (277)
2	The Holy Land (Islamic holy sites)		outside Egypt	Radwan Hussainy	on hajj, the "scene of the revelations" (269)
11	the tavern/"bar at the top of this lane" where Hamida works		Downtown	Hamida. Abbas, Ibrahim Farag (to come Sunday), crowd of foreign soldiers, Hussain	nearby Flower Shop; is for non-Egyptians (except H and IF) where she worked (161); is about to enter when A catches up (262); A and Hussain return early to locate bar for Sunday's confrontation (279); where Abbas is beat up and killed by British soldiers for throwing glass at Hamida (281); Hussain stands helplessly in doorway
1	trams	189	transport	Ibrahim Farag, Hamida	seen from taxi window
1	Umm Ghalam: grocery shop	122	Medieval Cairo?	father of Ahmad Effendi Talbat, Saniya's husband	Possibly, Umm al Ghulam east of Old Cairo; fiance's father's shop
1	Vince's Bar (249)	249	?	Hussain	upscale bar he frequented when employed, presumably in new neighborhood
7	Vita's Bar (248), "the tavern"	248	Medieval Cairo	Abbas & Hussain (stop in)	in Jewish Quarter with working-class customers, noisy and boistrous; contrasted with Vince's Bar, where employed Hussain used to drink; A finds H there on day of his murder; two discuss; Abas drinks first alcohol
1	waqf school		?	Sheikh Darwish	first career as English teacher
1	Wayliya: Hussain's flat		Abbasiya/Sakakini	Hussain, Sayyida	Possibly just south of Ain Shams U. and Coptic cathedral; "nice clean flat" with electricity and running water (250)
2	Well of Zamzam (Mecca)		outside Egypt	Radwan Hussainy	on hajj where pilgrims drink, saturating his psychic wounds and beseeching a cure
1	Wikala Lane (50)	50	Medieval Cairo	Kirsha's boy (home)	near Metwaly Gate (Bab Zuwailah)

1	world of God	14		Sheikh Darwish	poetic term for wanderings of a street person with mental issues: SD after losing job and leaving family, the "world became his home" (14)
2	zoo (Cairo Zoo)	34	Giza	Hussain Kirsha & girl (34)	In Giza: Symbol of his money and freedom and impress girls

* Spellings and page numbers are as they occur in the 1975 Trevor Le Gassick English translation paperback edition by AUC Press ISBN 978 977 424 058 4

APPENDIX C:

All Mentioned Places in the Three Novels

(frequency order)

Table 10. *Cairo Modern** - A II Mentioned Places (frequency order)

237 pp total English translation

Period: 1933

Freq	Location Name	Book pp	Geogrph	Characters associated	Context/significance in novel
38	Qanatir/al-Qanatir/the town/ his hometown	25, 27, 28, 32, 34, 41, 49, 57, 58, 59, 61, 62, 100, 103, 143,145, 158,182, 183, 200, 203, 204, 211, 215, 216, 226, 233,	outside Cairo/ Q	Mahgub, father, mother, S. al-Ikhshidi, SI's mother, Hamdis Bey family	hometown of Mahgub, a place where people bathed only for festivals; source of letter from parents;father works in creamery; symoblizes worry and hardship to Mahgub; the Hamdis kids have forgotten it and not visited since they left 15 yrs before when Hamdis was an engineer there; on yacht trip, Ali Iffat chooses Qanatir because of its Barrage's Gardens. Popular tourism destination for Cairenes; on yacht trip in Gardens, meters from home he anxiously pictures his impovrished father selling figs like the beggar in the Gardens; M's father leaves mother to check on rumors of son in Cairo; after scandal M's father will have to tell wife "Don't ask about M. He's finished" (233);
33	HOME: Mahgub & Ihsan's downtown flat, #4 Nagi St., her "new nest"; "this brothel", "this filthy house"	117, 118, 135,142, 143, 148, 152, 155,159, 161, 165, 178, 179, 205, 223, 224, 225, 226, 230, 232, 233,	downtown	Mahgub, Ihsan, QB Fahmi, Abd al-Da'im (father), Qasim Bey's wife	#4, Schleicher Bldg, Nagi St.; free, 10 LE rent paid by Bey for 1 year (as much as M's salary); all contents belong to M&I plus cook's services, except one small wardrobe in bedroom; Ihsan finds she is mistress of "an amazing residence"; flat is also trysting place for Qasim bey and Ihsan;Ihsan feels aversion to apt. and leaves every morning; in scandal two unexpected/unwanted guests: Mahgub's father, the Bey's wife arrive; M's father considers it a "cushy residence"; Bey's wife calls it "this brothel" and "this filthy house";
27	student hostel at corner of Rashad Pasha St	7, 8,13, 17,18, 23, 30, 45, 46, 75, 110, 124, 129, 143, 144, 145, 178, 185, 206, 221, 235	Giza/ CU	4 pals, Ihsan,	ch2, ch3 - NM gives extensive detail (8) "an imposing fortress" w. 3 floors & courtyard, 4 final year male students' rooms on 2nd floor; "looked like a military barracks; a huge buildings with many small windows" (45); part of past Ihsan wishes to flee, but Mahgub's marriage reminds her painfully;after yacht trip, M reflects on his recent past;
22	Cairo University/"the University"/our college/	1,2, 11, 20, 25, 43, 47,51, 54,77, 78, 124, 157, 184, 235,	Giza/ CU	4 pals, Ihsan, Umm Tahiya, Tahiya,	CH1 , opened by "the king" (11) had a "new light" (science, 11); Ali is returning from U. when he meets Mahgub returning from Q. Ali sees it and its political awareness in opposiion to old Azhar and its antiquated ideas (47);true founder controversial: King or Saad Zaghlul?; M boasts he will be prof at uni; M lies that he met Ihsan at uni; Umm Tahiya chats about university and women and Tahiya's decision not to prepare for career;
20	yacht of Iffat Bey	203, 204, 206,209, 211, 213, 215,217,218, 219,	transport	Ali Iffat, Mahgub, Ihsan, friends	beautiful little yacht with two levels, a deck and cabin level; A suggests yacht trip to al-Qanatir to see gardens

19	MINISTRY of X (Where Ikhshidi & Mahgub work)/ our office; the same office, the bey's office (whole bldg)	73, 90, 110, 113, 114, 135,136, 138, 140, 167, 184, 190, 191, 195, 199, 205, 235	downtown	S. al-Ikhshidi, Mahgub,QB Fahmi	on/near Qasr al-Aini; M. offered 6th level secretary to Qasim Bey Fahmi at "our office"; it bothers Ikhshidi that Mahgub, working in same office, has "intimate connection" to the bey and wonders whether better if he worked "outside the bey's office" (138);
16	automobile - Qasim Bey's/limousine	124, 125, 126, 127, 161,	transport	Ihsan, Qasim Bey	magnificent, like a "villa on wheels"; he follows Ihsan home in car; comes in car to downtown apt for his rights with M's bride;
16	MAHGUB'S NEW ROOM: rooftop "new digs"	50, 51, 52, 54, 55, 109, 110, 120, 134, 135, 143,	Giza	Mahgub. Ahmad Badir	cheap, tiny rooftop flat in new building on Jarkas St. near Giza Sq.; 40 pias. Rent; moves in Feb. 1; lets in dust, cold; contains bed, desk, books; Ahmad congratulates him on new digs, thinking it is place to tryst with secret lover; leaves in Chap. 24; when leaving gives doorman task of selling contents of his room for 1/3 and to look for letters
14	HOME: Mahgub & Ihsan's: bedroom	142, 143, 148, 162, 165,166, 167, 207,224, 231, 232,	downtown	Mahgub, Ihsan, Q.B. Fahmi, Ikhshidi, QB Fahmi's wife	opens onto long balcony, has special wardrobe/armoire with mirror, door to sitting room; on wedding night Ihsan enters alone and shuts door. M joins her later and finds her on balcony; Ihsan bans M from bdrm when drunk; Bey's wife enters and goes to bedroom door but finds it locked and screams at pair inside; Bey exits and relocks door;
14	MINISTRY of X: Ikhshidi's office (office manager)	71,72, 74, 90, 110, 117, 118,136,	downtown	Mahgub, S. al-Ikhshidi	M. visits to ask for money; large room packed with seated supplicants, half-circle of employees presenting files
13	Cairo	31, 41, 62, 72, 83, 90, 115, 158, 169, 177, 194,		Mahgub, Tahiya, Fadil, Ma'mun, QB Fahmi,	had unobtainable 'pleasures' for Mahgub (31); where his university and future lay; a city that Tahiya is teased she has never "visited" although she lives there; Tahiya needs to explain why her elite family is still in Cairo in July as elite leave during summer; Ma'mun comes to Cairo from overseas for marriage arrangements; Bey amkes Cairo his residence rather than Bulkeley due to asthma;
13	Egypt/"our country"/the country/"your own nation"	11, 32, 86, 87, 111, 136, 177, 184, 210.		Ma'mun. Amr ibn al-'As, S. al-Ikhshidi, Ali T; Husni Shawkat, Ahmad Asim, Mahgub,	place ibn al-As introduced to Islam, but Ma'mun would extinguish it due to insensitivity (11); Ma'mun didn't recognize "Egypt' as a cause but pan-Arabism and Islam (11); Ma'mun wonders whether he should stay in Egypt or go to Sorbonne with fellowship; Ali cna't advocate social reform in "a country that was preoccupied by its constitution" and pact with UK, plans to write study of distrib. of wealth in Egypt; E;s cotton industry benefited from flooding of Mississippi; Ikhshidi always mocks hypocritical conditions in Egypt; elite leaves E. during summer until mid Oct.; Ali T. sees E as "Nation of slaves" he wants to transform into "nation of free men"; on yacht 2 aristocrats say 'any ruler can subdue E without any risk" and "any govt. established in E becomes a dictatorship" and "E will never win its independence", E doesn't need independ. as its leaders fight each other for power and the people are unfit to govern themselves"; M. pretends to be patriotic by reproving 2 speakers;

12	HOME: of Mahgub's family in Qanatir	35, 42, 58, 62, 143, 182, 204, 213,	outside Cairo/ Q	Mahgub, father, mother	1-story structure w/ yard enclosed by wood stakes, impression of squalor, opposite station; M contrasts his new downtown flat with hovel he grew up in; M imagines father unable to pay rent after indeminity runs out; "dilapidated, miserable abode"
12	MINISTRY of X: Mahgub's new "Private Secretary" office	118, 138, 140, 141, 167, 190, 191, 195, 197, 198,	Downtown	Mahgub	sees it first time with "Private Sec." plaque outside, facing Ikhshidi's office, long room lined with leather armchairs and large desk at end with telephone; visited by beys and pashas come to see Qasim B. Fahmi;
12	Rashad Pasha St. = al-Izba	7, 13, 23, 26, 30, 37, 43, 58, 123, 125, 146,	Giza	Ali T & Ihsan, Mahgub, Qasim B. Hamdi	became al-Izba street towards Doqqi; palaces and villas both sides; corner where hostel is; "Ali & Ihsan's Street" sarcastic name by Mahgub (30); job loc of doorman lover of cigarette butt girl; in Qanatir Mahgub remembers luxury of street's houses of pashas and beys with automobiles and women who could be glimpsed there contrasted with his miserable home (37); Mahgub meets Ali after M's return from Qanatir; al-Fustat St. in Zam reminds M of it; Qasim bey's home on corner with Giza St.; the wedding car leaves Ihsan's home onto RP St.
10	automobile - Hamdis's	60, 76, 77, 79, 81, 83, 141,	transport	Hamdis Bey, Tahiya, driver	car drives up (driver?) to await Hamdis Bey; Tahiya and chauffeur in "magnificent automobile" pick up Mahgub at bus station; leaves without him after he makes pass at Tahiya; recalls incident when employed at ministry and feel she'd made a mistake;
9	al-Qanatir: Barrage's Gardens	204, 209, 211, 213, 214, 215,	outside Cairo/ Q	Mahgub, Ihsan, Ali Iffat, merry makers on yacht	far from trian station and M's home: M still imagines he will run into s.o. who knows him while walking with yacht trip guests
9	Cairo University: library	87, 88, 89, 98, 115, 184,	Giza/ CU	Ali T, Mahgub	phil. Prof. recommends Ali for library job; Mahgub tries but has no sponsor; setting for heart-2-heart over Ihsan's breaking up with M; Ali quits library job to found political magazine;
9	tram	9, 12, 31, 66, 67, 74, 180,	transport	Ma'mun, Mahgub	Ma'mun (student from Tanta) takes it from Giza Rd to Heliopolis (9), Mahgub to train station 2 Qanatir; has "fields nad waterways" on way from Giza to station, stations: al-Is'af, Maydan al-Mahatta, Ataba; Mahgub splurges and sacrifices breakfast to pay for tram both ways to Ministry of Works;
8	HOME: Shihata Turkey/Ihsan	13, 23, 46, 75, 124, 144,	Giza	Ali T, Ihsan & Family (Uncle Shihata Turki)	across street from dorm, on corner of al-Izba St; had 1mx1m cigarette shop owned by Ihsan's father (13); small, dilapidated house; Ihsan contrasts it with Qasim Bey's mansion; M picks up his bride after dinner to head to new apt.
8	new excavations by Cairo U. (near Pyramids)	62, 68, 79, 158,	Giza	Mahgub	Cairo U. excavations "few minutes walk" from Pyramids surrounded by barbed wire; M suggests outing here; she agrees at chance meeting near Andalusian Gardens;
8	Orman (botanical) Gardens/the garden	1, 52, 54, 88, 178, 184,	Giza/ CU	Mahgub & pals	just west of CU, Mahgub & friends met there to discuss lectures; symbol of earthly happiness: "a collection of human, animal and plant delights" but M's life is in toilet!(88)
8	Pyramids	62, 64, 83, 88, 127, 148, 155, 195,	Giza	Mahgub, Tahiya, Ihsan, qasim Bey,	tourist destination; "stale destination" according to Mahgub; his advances rejected, M wants to pelt Cairo with stones from pyramids; Qasim Bey invites Ihsan on excursion to pyramids;

8	Qanatir: creamery/"work"/the firm, company	31, 36, 38, 39, 40, 58,	outside Cairo/ Q	Mahgub's father	Greek-owned, father works as clerk at creamery morning till after supper for 25 years; has stroke and loses speech
7	ful shop/beanery on Giza Sq	51, 52, 53, 134, 195, 201,	Giza	Mahgub, workmen, owner	his normal meals on new low allowance, normal clients were workmen who ate on curb; symbol of low economic status that Ali pities (51); he does all housework himself refusing bawwab's offer; later a symbol of the nadir of his fortunes (195); M imagines owner of beanery's shock at seeing former customer's new salary of 25 LE1
7	Giza Square	50, 51, 52, 69, 134, 195, 201,	Giza	Mahgub	closest landmark to M's new flat; suggests its bus station to Tahiya as rendez-vous point
7	HOME: Mahgub & Ihsan's: bedroom: bed	162,165, 167, 171, 220, 221, 222,	downtown	Mahgub, Ihsan, QB Fahmi	M imagines QB Fahmi in same bedroom and bed as the couple use; he attacks his wife on bed after her tryst;
6	DORM ROOM: Mahgub	23, 26, 28, 41, 49, 206,	Giza/ CU	Mahgub	CH5 in same student dorm as two friends; costs 1 pound, which is too much when his father can only send 1 pound for whole month (41)
6	Giza	12, 108, 143, 144, 195,	Giza	Ma'mun, Mahgub, Ihsan,	Ma'mun was now student in Giza (12); M returns to G from benefit to write syncophantic article; M. returns from new apt. to get bride at parents' house; married Ihsan takes ttrams for trips to outlying suburbs
6	HOME: Qasem B. Fahmi's mansion "Green Villa"	72, 123, 125, 126,	Giza	S. al-Ikhshidi, Q. B. Fahmi, Ihsan,	on corner of Giza and Rashad Pasha Sts.; mansion belonged to Italian firm's manager; Ikhshidi spends evenings there (answering more requests?); where Bey spots Ihsan on way home from school;
6	Pyramids: tomb of Prince Sennefer = tomb behind the temple?	79, 80, 81, 82, 156,	Giza	Mahgub, Tahiya	Temple of the Sun adjoins rear of tomb of Prince Sennefer; silent tomb where M makes move on T and is humiliated; his "revenge" comes when he brings bride to visit family;
6	Qanatir: train station	34, 58, 204, 213, 216,	outside Cairo/ Q	Mahgub	arrives home; young Mahgub would run with Tahiya in his arms from house to station
6	Schleicher Bldg.	118, 148, 161, 202, 207,219,	downtown	Mahgub, Ihsan	address of Mahgub's downtown apt.
6	Society for Blind Women: home	93, 99, 101,	?	Mrs. Ikram Nayruz	large elegant house owned by charity founded by Ikram, job sponsor for positive publicity with influence with many ministries and pol. Parties; for benefit French seems official language and people "fallen Muslims" (100);
5	al-Fustat St. (Zamalek)	57, 58, 64, 195,	Zamalek	Mahgub, A. B. Hamdis	address of relative Ahmad Bey Hamdis; "grand and still" like Rashad Pasha St. with trees on both sides and mansions
5	cigarette store (Ihsan's father's)	13, 17	Giza	Ihsan, Father (Shihata Turki)	1 meter sq; at entrance to Ihsan's building, customers were students
5	DORM ROOM: Ma'mun Radwan's	8, 47, 49, 75	Giza/ CU	Ma'mun	on 2nd floor with others' rooms; 3 friends congregate for discussion; symbol of a place as "incubator" of ideas; M goes to ask M for money help;
5	Giza road/Giza Street	9, 14, 16, 30, 123,	Giza	Ma'mun, Ihsan & Ali T, Mahgub, Qasim B. Fahmi	site of tram Ma'mun catches (9); where Ali & Ihsan stroll (14) home of QBF intersection of Rashad Pasha St.
5	HOME: Hamdis Bey's villa/mansion	58, 59, 60,	Zamalek	Hamdis family, Mahgub	villa at #14 al-Fustat St.
5	HOME: Hamdis: parlor	58, 59, 61, 156,	Zamalek	Hamdis family, Mahgub, Tahiya, Fadil	"large, splendidly furnished chamber"

5	HOME: Mahgub & Ihsan's: balcony	143, 149, 173, 188,	downtown	Mahgub, Ihsan	accessible from bedroom or dining room; Ihsan sits out on wedding night reflecting
5	HOME: Mahgub & Ihsan's: sitting room/living room	143, 148, 167, 222, 233,	downtown	Mahgub, Ihsan	two doors on R wall to bedroom and dining room; on wedding night M waits here for a while then enters bedroom; after scandal, defeated M sits in chair here;
5	MAHGUB'S NEW ROOM: bed	51, 52, 55, 57	Giza	Mahgub	most important possession, for sleep and storage beneath
5	Qanatir: home: father's bed	36, 37, 39, 216	outside Cairo/ Q	Mahgub's father	after stroke lies there; dr. says he will have to remain there for a few mos.
5	Society for Blind Women: recital hall/chamber	99, 100, 101, 106,	?	Mahgub	
4	Abd el Salam 'Aref (St) = "great avenue"	1	Giza		Outside gates of CU, has lofty trees and walls behind which are villas and palaces
4	al-Izba Street	13, 26, 30, 45,	Giza	Ihsan & fam, Mahgub	prolongation of Rashad Pasha St towards Dokki; loc of Ihsan's father cig shop/home on corner
4	automobiles/car in general	37, 42, 205, 206,	transport	Mahgub, pashas/beys, Ihsan, members of new social group	remembers pashas and beys with their automobiles; if Mahgub were son of Hamdis Bey would have acquired car; married Ihsan complains about lack of car when others in their set have one;
4	Cairo University: Magub's "faculty" = Humanities	54, 62,	Giza/ CU	Mahgub	
4	England/Great Britain	54, 86, 209	Outside	King Faruq, Ali T, Musni Shawkat, Ahmad	British want king to study there; Egypt is preoccupied with its pact with UK;
4	France	86, 209,	Outside Egypt	Ma'mun, Ahmad Asim, Husni Shawkat,	recommended by French phil. Prof to study at Sorbonne; 2 aristocrats on yacht discuss European politics - France will pounce on Germany first, it has allies to encircle G. but UK won't allow France to dominate EU
4	HOME: Ikshidi's in Munira	90, 117, 120, 121,	Munira	S. al-Ikshidi, Mahgub	lives in flat on al-Sayyid al-Mifdal St. in al-Munira; M. and Turki family come to finalize marriage;
4	HOME: Shihata T: balcony (Ihsan's house)	13, 17, 23	Giza	Ihsan, Ali T,	where she would appear and dorm men would ogle her (17); visible to Ali T, Mahgub
4	MAHGUB'S NEW ROOM: desk	52, 55	Giza	Mahgub	sat for long hours without heat
4	MINISTRY: WORKS: Hamdis Bey's	65, 66, 70	Downtown	Hamdis, Mahgub	M. considers confronting the Bey at his work to ask for money, goes and finds him busy but doesn't return after running into Tahiya
4	Nagi Street	118, 143, 149, 161,	downtown	Mahgub, Ihsan	(real?) address of Mahgub's downtown apt.
4	overseas/foreign realms/abroad	158, 168, 178, 186,	Outside Egypt	Hamdis Bey, QB Fahmi, Ma'mun,	the two studied together overseas; Ma'mun and bride will travel abroad for his studies
4	Pyramids: Great Pyraid	79, 83, 107,	Giza	Mahgub, Tahiya, chauffeur, Miss Huda Haydar, journalists	place to park car; when T drives off in huff, M looks at pyramid a long time contemplating his "tragedy"; place where Ahmad Badir saw beauty contest winner with journalists to rig contest beforehand
4	Qanatir: home: front yard = house's garden?	35, 58, 61	outside Cairo/ Q	Mahgub, physician, Tahiya	crosses to door when he arrives; stops to talk to physician after examination of father; M played with infant Tahiya & Fadil here;
4	Society for Blind Women: ball room	102	?	benefit guests (but not M and Ahmad)	circular chamber cleared for dancing with tables at each end
4	Society for Blind Women: garden	99, 103, 106	?	Mahgub	Ma'mun attends benefit to write flattering article re Ikram Nayruz

4	Tanta	9, 12, 94, 168,	outside Cairo	Ma'mun	Ma'mun born there; family origin of Ma'mun's family, where his father was religious scholar; former life "sick boy" (12); returns home to say bye to fam. Before Sorbonne; returns in Aug. "for personal reasons" and visits M at ministry to suss out what happened with Ihsan;
4	taxi for bridal couple	146, 147	transport	Mahgub, Ihsan	takes them from Ihsan's home to couple's modern flat downtown
4	teacher training institute (CU?)/School	19, 123,124, 125,	Giza?	ihsan	where Ihsan was studying for a BA; returns from school one day and sees Qasim B. Hamdi ogling her
4	yacht: Iffat's cabin	218, 219,	transport	Ali Iffat, Ihsan	Iffat misleads Ihsan, taking her to his own cabin, where he makes a pass, but she rejects it
3	Bulkeley (Alexandria)	167, 190, 194,	outside Cairo	QB Fahmi	spends a few days here (Alexandria area); his main home (electoral district?)
3	Bus station in Giza Square	69, 76	Giza	Mahgub, Tahiya, Fadil, chauffeur	M. suggests this as meeting place for trip to excavations; T picks him up in chauffeured car
3	cinema (in general)/movies	2, 9, 62,	generic	Ma'mun, Tahiya,	didn't believe in young couples going alone (9) T is teased she only visited these;
3	Europe	94, 158, 209,	Outside Egypt	Ma'mun, Tahiya & Hamdis Bey family; Husni Shawkat, Ahmad Asim, Mahgub	Ma'mun leaves Egypt for Europe/France to study; Hamdis Bey family plans to travel to E. during August; M eavesdrops on chat re European politics by 2 aristocrats - England won't allow any other country to dominate Europe;
3	field on a wall panel	80, 81,	Giza	Mahgub, Tahiya	depiction of a field inside tomb with naked peasants that M finds arousing
3	fig tree off al-Izba St.	26,27	Giza	Mahgub, Cig Butt girl, Nubian doorman	where X, cigarette butt girl entertained paying customers; "existential forces" conspired against M, giving him his poor father and Q. as his place of birth (no advantage, but didn't stop Hamdis or Ikhshidi); symbol of M's "ties" to childhood and past/parents (183); M is roped into yacht trip to Q by Ali Iffat, tho M worries he will run into s.o. who knows him
3	Germany	209	Outside Egypt	Husni Shawkat, Ahmad Asim, Mahgub	Mahgub ignorant but overhears political chat re European politics and future war: Nazis win in 1933 elections, presidency of Hindenberg, who will "swallow" Hitler; but France and allies won't allow Germany to regain its power but will strike first but England won't allow Germany to be strangled
3	HOME: Hamdis: garden	59, 63, 156,	Zamalek	Hamdis family, Mahgub	filled with nature's fragrant beauties; M walks here after chat with Hamdis kids
3	HOME: Mahgub & Ihsan's: dining room/"table"	143, 167, 188,	downtown	Mahgub, Ihsan	door from sitting room, has door onto balcony; couple eats breakfast here;
3	HOME: Mahgub & Ihsan's: foyer = entrance?	223,225, 228,	Downtown	Mahgub, cook, Mahgub's father	M goes to door to see mystery visitor and finds father!
3	Jarkas Street	50, 53, 143,	Giza	Mahgub	where M's new flat is, near Giza Sq
3	MAHGUB'S BUILDING	50, 143,	Giza	Mahgub	new building on Jarkas st.
3	MINISTRY of X: Qasim's office	116, 137, 138,	downtown	Mahgub, Ikhshidi, Q. B. Fahmi	a sumptuous room with large desk for Bey. Ikhshidi introduces M to him

3	Nile	65, 207, 209,		Mahgub, merry makers on yacht	waters of Nile symbol of "roiled turbulent" state of Mahgub's soul as he passes it; M and Ihsan take real yacht trip on Nile with group to Gardens at al-qanatir
3	Paris	78, 115, 185,	Outside Egypt	Ma'mun, Mahgub, Tahiya	where Ma'mun has fellowship to study; imaginary diplomatic posting for M in future - prestigious
3	Qanatir: home: father's room	36, 39	outside Cairo/ Q	Mahgub, father, mother, physician	father in bed ill; Mahgub 1st sees him there; doctor examines him there;
3	Qanatir: home: front door to home	35	outside Cairo/ Q	Mahgub, mother	M knocks, mother answers;
3	Qasim Bey's villa by Pyramids/country house	127	Giza	Qasim Bey, Ihsan	beautiful villa in country near pyramids; car "breaks down" and so they wait in QB's nearby villa, where he seduces her
3	Qasr al-Nil Gardens = Andalusian Gardens?	67, 68,	downtown	Mahgub	place to wait till relative returned to Ministry;
3	Qasr al-Nil Street	67, 203, 205,	downtown	Mahgub, Ali Iffat, yacht guests	place to wait at its gardens; location of yacht for guests to embark for Qanatir trip
3	Qasr el Nil: yacht's mooring	206, 219,	downtown	Mahgub, Ihsan, Ali Iffat	place where Iffat's yacht is moored
3	Senate (of Egypt)	210, 211,	downtown	Ali Iffat, Ali Iffat's pasha father, Mahgub	M mentions Iffat's father giving speech supporting rights of peasants
3	Society for Blind Women: ball room: balconies	102, 103	?	Maygub, Ahmad Badir, Anis B. Ibrahim's wife, old pasha	two friends watch dancing from entrance to one of balconies, they watch another balcony with society woman and pasha; young people head to bal. when music stops
3	Society for Blind Women: recital hall: front row	100	?	Mahgub, Hamdis Bey family	symbol of status Hamdis enjoys and M envies
3	Society for Blind Women: stage	99, 106,	?	Mahgub, Ahmad Badir, performers	stage in recital hall where various performances, beauty contest take place
3	Zamalek	57, 58, 155,	Zamalek	Mahgub, A. B. Hamdis	newlyweds take taxi to visit Hamdis family
2	"the street" = streets of a-Qanatir	25, 38	outside Cairo/ Q	Mahgub	childhood environment of Mahgub in Qanatir with other boys with no rules; whither he flees father's punishment; his upbringing and formation completed here (38)
2	Alexandria	30, 167,	outside Cairo	Ali T & father; QB Fahmi	Ali T from Alex; father is translator for city; the Bey visits Alex to spend few days in Bulkeley
2	al-Munira	90, 120,	Munira	S. al-Ikhshidi	location of Ikhshidi's home
2	Aswan!	190, 235	outside Cairo	Mahgub	M sarcastically says to Ikhshidi Aswan's beautiful in August, implying if bey loses job, he could be sent to provinces; in end, M is sent to Aswan
2	BAR "La Rose"	161, 163,	downtown	Mahgub, young stranger	M finds it by accident when fleeing home on the Bey's 1st visit to Ihsan
2	birthday party (place not said)	177	?	Mahgub, Ihsan, Ali Iffat	
2	Cairo Museum "the antiquities museum"	62	downtown	Tahiya	tourist destination; "stale destination" according to Mahgub
2	Cairo University: university club	85, 168,	Giza/ CU	4 pals, Ma'mun, Ahmad Badir	after graduating, met every evening to discuss their futures; after return from Sorbonne, Ma'mun runs into Ahmad at club where he learned re M's job

2	Cicurel Store	127	Downtown	Ihsan	elegant dept. store; delivery van delivers fine clothes from Qasim Bey for Ihsan;
2	Dome of UC	1	Giza/ CU		lofty symbol of CU like "a god" (1)
2	DORM ROOM: Ali Taha	13	Giza/ CU	Ali T	CH4 - student hostel; from window gazes at love's home (13)
2	dungeon	185, 186	generic	Ali T. Mahgub	both could go to prison for opposite reasons - one worshiped status quo and other worked to subvert it
2	expatriate neighborhood	118, 181,	generic	Mahgub, Ihsan	"this neighborhood" = upper class p. 181
2	Fantasio Theatre	177, 206,	Downtown	Ali Iffat	A invites M and Ihsan
2	Heliopolis	9, 12	Heliopolis	Ma'mun, his fiancée,	CH3 site of Ma'mun's fiancée, father is a high-ranking army officer (9)
2	HOME: Ikhshidi: parlor	90, 122,	Munira	S. al-Ikhshidi, Mahgub, Ihsan, parents, ma'dhun	M is received by Ikhshidi in small but elegant parlor; M meets his new bride, marriage conducted by ma'dhun
2	HOME: Mahgub & Ihsan's: parlor	143, 225	downtown	Mahgub, Ihsan, Abd al-Da'im (father)	just inside entrance door on R; has door; M tries to hide father in there while Bey is with his wife;
2	Ismailiya Square (Tahrir)	186	downtown	Mahgub, Ahmad Badir	friends part after walk down Q al-Aini from Ahmad's newspaper office
2	Italy	54, 209,	Outside Egypt	King Faruq, Husni Shawkat, Ahmad Asim	debate over where best for young Faruq to study; 2 aristocrats on yacht chat re European politics; "mighty" Italy considers itself Austria's protector;
2	mansions on Rashad pasha	37	Giza	Mahgub	contrasts mansions on Rashad Pasha with his "dilapidated house"
2	MINISTRY: FOREIGN AFFAIRS	78, 199,	Downtown	Mahgub, Tahiya, Ikhshidi	M imagines Hamdis bey recommending him for post there; Ikhshidi spreads rumor of his transfer to FA at 4th level;
2	Muhammad Ali Street	17, 145,	downtown	Ihsan's mother	where Ihsan's mother was a prof. singer; M knows nothing of her "past" when she was a "cunning tease"
2	office of New Light Journal - Ali Taha's paper	184, 235	Downtown	Ali Taha, Ahmad Badir, Ma'mun	on Qasr al-Aini between Mahgub's ministry and Ismailiya Sq. 3 old colleagues discuss scandal and M's reposting to Aswan
2	Pyramids Plateau	79, 83,	Giza	Mahgub, Tahiya, chauffeur	destination of car trip
2	Pyramids: path/route	79, 82	Giza	Mahgub, Tahiya	daunting path the two take to the excavations
2	Pyramids: Temple of the Sphinx = ancient temple complex	79	Giza	Mahgub, Tahiya	
2	Pyramids: Temple of the Sun	79, 80	Giza	Mahgub, Tahiya	part of complex known as Temple of the Sphinx
2	Rome	180	Outside Egypt	Ihsan, Ihsan's friend	I's friend moving to Rome to serve with E legation; Ihsan wants to travel outside also
2	ruins	80	generic	Mahgub, Tahiya	
2	rural district/rural towns	188, 189,	outside Cairo	Mahgub, Ihsan	M worries he will be banished to provinces if bey loses position
2	Schleicher Bldg.: elevator	148, 161,	transport	Mahgub, Ihsan, QB Fahmi,	couple takes lift to their apt., QB visits Ihsan by taking lift
2	Soult Parlour: garden café	177, 222	Downtown	Mahgub	M. invited out to cafés such as Soult Parlour; later meets govt. officials there
2	taxi	124	generic	Ihsan	song? "Taxi is waiting for me at the door" in response to Qasim's car following her

2	taxi to yacht	205, 206,	transport	Mahgub, Ihsan	when Ihsan grumbles about lack of car, M flags down taxi although it isn't necessary
2	third-class carriage/coach	33	transport	Mahgub	travels to Qanatir
2	train	34, 42	transport	Mahgub	to Qanatir & back to Cairo
2	train station/railway station	31, 32	downtown	Mahgub, S. al-Ikhshidi	Mahgub & Salim both head to Qanatir to see fathers;
2	yacht: Mahgub's cabin	217, 218,	transport	Mahgub	Ahmad Asim leads M, drunk and anxious, to cabin to lie down on bunk
1	"the street" in general	45		Mahgub, Ali T	M asks if Ali met Ihsan first on street
1	a beanery	67	generic	Mahgub	
1	a cheap room	50	generic	Mahgub	need after fall in father's income
1	a dingy home	189	generic	Ihsan	I worries she may end up mistress of a dingy home in a rural town
1	Addis Ababa	78	Outside Egypt	Mahgub, Tahiya	imaginary diplomatic posting in future - non-prestigious, Hamdis Bay's relative won't be posted here
1	al-Azhar (U)	47	medieval Cairo	Ali T	compares it and its preachers negatively to new political preachers of Cairo U (47)
1	al-Azhar Square (Falaki Sq.)	67	Downtown	Mahgub	looks for beanery while waiting for Hamdis at Ministry]
1	al-Bodega	177	Downtown	Mahgub	M. invited out to cafés
1	al-Doqqi district	13	Giza		district, direction of al-Izba St.
1	al-Gharbiya Province	87	outside Cairo	Ma'mun	
1	all Muslim lands	86	Outside Egypt	Ma'mun	where Ma'mun wishes to broadcast appeal for revived Islam
1	al-Qanatir: Barrage's Gardens: boat quay		outside Cairo/ Q		
1	al-Qanatir: Barrage's Gardens: boat quay	213	outside Cairo/ Q	Ali Iffat	Ali Iffat's yacht moored there
1	al-Sayyid al-Mifdal St.	90	Munira	S. al-Ikhshidi	location of Ikhshidi's home
1	al-Sayyida Zaynab's shrine	212	Medieval Cairo	Ihsan, Iffat	location is a joke, implying Ihsan is being too pious and shouldn't be afraid to drink more than one glass of alcohol
1	Ankara	78	Outside Egypt	Mahgub, Tahiya	imaginary diplomatic posting in future - non-prestigious, Hamdis Bay's relative won't be posted here
1	Arab East	86	Outside Egypt	Ma'mun	subset of Islamic world where Ma'mun wishes to broadcast appeal for revived Islam
1	Austria	209	Outside Egypt	Husni Shawkat, Ahmad Asim, Mahgub	Italy considers itself Austria's protector and can join 'ring' to tighten around Germany
1	automobile - Ahmad Asim's	219	transport	Ahmad Asim, Mahgub, Ihsan	Ahmad drives couple home
1	Azuz Darim's apartment/bordello/casino	105	?	Azuz Darim	elegant apartment owned by repulsive blob who is welcomed in high society at benefit due to him being owner of informal casino and bordello
1	Baignoire (theatre) box	177	Downtown	Ali Iffat	A is subscribed to box at Fantasio Theatre

1	Balkans	209	Outside Egypt	Husni Shawkat, Ahmad Asim, Mahgub	allies of France that can encircle Germany
1	Banat al-Ashraf College	78	?	Tahiya	T attends, not old enough for university
1	bar/bars	161, 163	generic	Mahgub, patrons	had not entered bar before that night
1	Brazil	114	Outside Egypt		symbol of place far away and irrelevant to Egypt: "as if speaking about the weather in B"
1	Brussels	78	Outside Egypt	Mahgub, Tahiya	imaginary diplomatic posting in future - prestigious
1	bus	180	transport	Ihsan	takes buses to outlying suburbs to get out of apt.
1	Cairo University: "the neighborhood"	50	Giza/ CU	Mahgub	near U is heavily populated with students competing for cheap flats
1	Cairo University: cafeteria	52	Giza/ CU	Mahgub, pals	Mahgub used to eat with pals but later can't afford it and leaves them
1	Cairo University: College of Medicine	17	Giza/ CU	student poet	where a student "poet" came from who lauded Ihsan's rump (17)
1	Cairo University: lecture halls	33	Giza/ CU	S. al-Ikhshidi	returns from meeting minister and gives up politics for just studies
1	capitals	78	generic	Mahgub	imaginary foreign capitals in diplomatic job
1	Czechoslovakia	209	Outside Egypt	Husni Shawkat, Ahmad Asim, Mahgub	allies of France that can encircle Germany
1	Damascus	78	Outside Egypt	Mahgub, Tahiya	imaginary diplomatic posting in future - non-prestigious, Hamdis Bay's relative won't be posted here
1	DORM ROOM: Ali Taha: window	45	Giza/ CU	Ali T	where A first "met" Ihsan
1	downtown	67	downtown	Mahgub	place to wait till relative returned to Ministry
1	Egyptian neighborhood	118	generic		M. says he'd prefer E. neighborhood rather than European
1	first intersection	5	Giza	4 pals	CH2
1	first-class carriage	33	transport	Salim al-Ikhshidi	office manager to minister travels 1st class!
1	ful shop: curb	51	Giza	workmen	customers ate sitting on curb
1	gaming table	213	generic	Ahmad Asim	proverb: unlocuky at the gaming table, lucky at love
1	governorate bldg (Giza Gov.)	5	Giza		4 pals turn corner and head for this
1	Gropi's	177	Downtown	Mahgub	M. invited out to cafés
1	HOME: Hamdis: entrance	156	Zamalek	Mahgub, Ihsan, Hamidis family	newlyweds visit Hamdis family, who all meet them at entrance
1	HOME: Hamdis: parlor: chair	59	Zamalek	Hamdis Bey	the bey meets M. and sits in chair to quickly chat
1	HOME: Hamdis: steps	60	Zamalek	Tahiya, Fadil,	the kids enter here and are introduced by Hamdis to Mahgub,
1	HOME: Ikhshidi's flat: bedroom	121	Munira	Mahgub, Ikhshidi,	for private convo before marriage
1	HOME: Mahgu & Ihsan's: ? : chaise longue	167	downtown	Mahgub	sleeps on sofa when kicked out of bed by Ihsan but location problematic: in bedroom? (but she told him not to sleep in room) in sitting room? (but he finds her sitting here)
1	HOME: Mahgub & Ihsan's: bedroom: chaise longue = chair?	220	downtown	Mahgub	after yacht trip prefers to relax in chair before getting into bed

1	HOME: Mahgub & Ihsan's: hall	143	downtown	Mahgub, Ihsan	leads from parlor to sitting room
1	HOME: Ma'mun's fiancée in Heliopolis	9	Heliopolis	Ma'mun, fiancée	Ma'mun visited fiancée there every Thu;
1	HOME: Shihata T: bedroom	145	Giza	Ihsan, Mahgub	M steals glances at ajar door to bride's bedroom
1	HOME: Shihata T: table (dining area)	145	Giza	Shihata	where wedding supper is held at bride's home
1	hotel	211	generic	young man on yacht	gossip about society wife who forced pasha husband to move to hotel while she chose chauffeur
1	houses of ill repute	175	generic	Mahgub	to get even with his wife, who sleeps with the bey, he contemplates finding other women
1	important homes	48	generic	Mahgub	mentions that servants from here often get plum posts as servants in govt.
1	institutes (HS?) in Tanta	30	outside Cairo	Ma'mun's father	Ma'mun's father teaches there
1	kebab stand	52	Giza	Mahgub	next to ful stand but too expensive for Mahgub; smell torments him
1	living rooms	62	generic	Tahiya	visits to other's homes - brother teases her that she only visits cinema and living rooms
1	MAHGUB'S BUILDING: roof	143	Giza	Mahgub	M's cheap CU flat
1	major stores	180	generic	Ihsan	her favorite destinations to get away from apt.
1	mansions on al-Fustat St.	58	Zamalek	Mahgub, Hamdis family	Mahgub wonders if thick walls enclose "inflamed hearts"? (58)
1	Mecca	22	Outside Egypt	Ali	symbol of Islamic belief of Ali's youth (22)
1	ministries	78	generic		recent graduates at 8th level work in humiliation, according to Mahgub
1	MINISTRY of X: corridors	190	downtown	office workers	ministry employees congregate in corridors discussing rumors about resignagion of bey's cabinet
1	MINISTRY of X: Mahgub's NEWEST office	199	downtown	Mahgub, senior staff	M. moves and settles into office of Office Manager
1	MINISTRY of X: personnel office	198	downtown	Mahgub	goes to check on memo appointing him to office manager, 4th level
1	MINISTRY: DEFENSE	92	downtown	Miss Dawlat	job sponsor for cash up front, Defence is one of her areas of influence
1	MINISTRY: INTERIOR	92	downtown	Abd al-Aziz Bey Radwan	job sponsor for favors, his area of influence is Interior
1	MINISTRY: WORKS: Secretary's desk	66	Downtown	Secretary, Mahgub, Hamdis	location of his relative's secretary at Ministry
1	Mississippi River (USA)	111	Outside Egypt	Ikhshidi, Mahgub	mentioned as reason why US cotton industry failed after flooding and Egypt's cotton industry benefited
1	Moscow	22	Outside Egypt	Ali	symbol of Ali's current socialist beliefs (22)
1	Muhammad Ali Club	237	downtown	QB Fahmi	CU colleagues predict the Bey will "skulk around for a year or two" here then he may be carried back to ministry in wave of nationalism
1	Muski	134	Medieval Cairo	Mahgub	a "proper bridegroom" goes here for clothes
1	Orman Gardens: bench	54	Giza/ CU		

1	outlying suburb	180	generic	Ihsan	took trips daily to get out of apt.
1	Paris: Sorbonne	87	Outside Egypt	Ma'mun	gets fellowship to study there from French phil. Prof.
1	Poland	209	Outside Egypt	Husni Shawkat, Ahmad Asim, Mahgub	allies of France that can encircle Germany
1	prison	49, 185,	generic	Mahgub, Ali T.	logical end of students who discuss dangerous political ideas; M worries Ali's journalism will land him in prison dungeons;
1	private gaming club	214	?	Shawkat's friend and friend's girlfriend	friend lost all money and wagered gf
1	provincial schools (universities)	178	outside Cairo	Mahgub's new social crowd	M contrasts his Cairo U experience with that of new ministry comrades who attended uni outside Cairo
1	Pyramids: Temple of the Sun: chamber	80	Giza	Mahgub, Tahiya	inside of the Temple with granite floors and columns but no ceiling
1	Pyramids: tomb of Prince Sennefer: room	80	Giza	Mahgub, Tahiya	long, narrow room with walls decorated with carvings and frescoes
1	Qanatir: grocery store "al-Khayriya"		outside Cairo/ Q	Shalabi al-Afash, owner	writer of letter to Mahgub re father's sickness
1	Qanatir: home: hall	35	outside Cairo/ Q	Mahgub	dark
1	Qanatir: home: stove & oven	38	outside Cairo/ Q	Mahgub's mother	symbol of her life sacrificed in the kitchen
1	Qanatir: home: street in front	58	outside Cairo/ Q	Mahgub, Tahiya	M and Tahiya played here in childhood
1	Qanatir: Sufi zikr circles	38	outside Cairo/ Q	Mahgub's father	after work chants till midnight
1	Qanatir: the markets	57	Outside Cairo/ Q	Abd al-Da'im	place to buy chickens and pigeons to entertain Ahmad Hamdis' family
1	Qasr al-Aini Hospital	48	downtown	Mahgub	example of a hospital that ostensibly is for "poor" but conducts experiments on them
1	Qasr al-Aini St.	184	downtown	Mahgub, Ahmad Badir	location of Ahmad's newspaper; M runs into Ahmad as he leaves newspaper
1	Qasr al-Nil Gardens: back gate	68	downtown	Mahgub, Tahiya, companion	where he meets Tahiya and companion
1	rented room to entertain lovers	202	generic	Mahgub	in anger at failure to gain Ihsan's love, M contemplates having a mistress on the side to get even
1	road beside Nile	68	downtown	Mahgub	walks while waiting
1	rooftop rooms	50	generic	Mahgub	cheapest and in demand by students
1	rural areas	72	outside Cairo	supplicant in Ikshidi's office	one request by supplicant: move relative to Cairo
1	Russia	209	Outside Egypt	Husni Shawkat, Ahmad Asim, Mahgub	may join with France in alliance against Germany
1	Society for Blind Women: side room	107	?	Mahgub, Ikshidi, Mrs. Nayruz, her friends	large and magnificently furnished room where Ikshidi introduces M to charity founder

1	Sphinx	79	Giza	Mahgub, Tahiya	excavations are past the Sphinx
1	street in front of hostel = Rashad?	23	Giza		
1	streets of Cairo	115		Mahgub	M contrasts his own poverty, "stumbling around the streets of Cairo like a panhandling beggar" vs. his pals in uni. Library or Paris
1	Sulaiman Pasha St.	187	downtown	Mahgub	off of Ismailiya Square NE
1	taxi to Zamalek	155	transport	Mahgub, Ihsan	married couple visits Hamdis family
1	the palace	186	person	King Fuad, prime minister	Ali T tells M that PM has lost "the palace's" confidence
1	the tailor	134	?	Mahgub	goes to buy cloth for two suits (had visited before apparently)
1	Train station: platform	32	downtown	Mahgub, Salim al-Ikhshidi	walk together to catch train
1	Train Station: third-class window	31	downtown	Mahgub, Salim al-Ikhshidi	M buys ticket to Qanatir & encounters 'supercilious' Salim
1	TRAM STOP: al-Is'af	31	downtown	Mahbug	"last stop" to change to station stop
1	TRAM STOP: Maydan al-Mahatta	31	downtown	Mahgub	destination to catch train to Qanatir
1	Vienna	78	Outside Egypt	Mahgub, Tahiya	imaginary diplomatic posting in future - prestigious
1	village in al-Gharbiya Province	87	outside Cairo	Ma'mun	M. contrasts Ma'mun's "most miserable village" with future study in Paris
1	yacht: bow (front)	206	transport		had tables with food
1	yacht: bow: tables/buffet	206, 211, 212	transport	Ali Iffat, merrymakers on trip	
1	yacht: cabins	206	transport		on lower level
1	yacht: lower level	206	transport		had cabins
1	yacht: upper level = deck	206	transport		deck had comfy seats around the railing and tables with food in front

* Spellings and page numbers are as they occur in the 2013 William Hutchins English translation paperback edition by AUC Press ISBN 978 977 416 624 2

Table 11. *Khan al-Khalili** - All Mentioned Places (frequency order)

301 pp total English novel text

Frq	Location Name	Book pp	Geogrph	Characters associated	Context/significance in novel
68	KHAN AL-KHALILI: 'new quarter'. The quarter	2, 4, 5, 6, 7, 8, 9,10, 21, 23, 27, 33, 42, 42, 44, 53, 56, 57, 62,63, 64,66, 73, 78, 79, 81, 115, 121, 122, 123, 124, 125, 126, 133, 142, 187, 199, 213, 276, 281, 282, 286, 287, 289, 290, 291	medieval Cairo	Ahmad Akif, Boss Nunu, Ahmad Rashid (Zahra café patrons), Sitt Dawlat & neighbor women, Akif Eff., Rushdi, Nawal, Bro. Moh., chest doctor	Has "entrance" from Azhar Street, where taxi stops and A & Rushdi go on foot to flat; new quarter family moved to/new also to A. Rashid by 2 mos. friend pointed him to disctrict; "one of the ancient popular quarters" with lower prestige, lower educational level (than Sakakini); brown haze as though quarter never saw sun; reputation for exquisite hand-made crafts; close to mosque of al-Husayn (so safe); "a quarter of religious faith and mosques", the Germans will avoid "the heart of Islam" (8);A. dislikes it at first and finds it "strange"; noisy with radios in cafes, waiter's cries; new smells (33, 5 senses desc);A. Rashid describes it as the "real Old Cairo" (53) of "filth" that shold be torn down to give residents happier lives (54); women are not "lower-class folk" or "uncivilized" according to Sitt Dawlat; Akif Effendi as youth would walk to Khan during Ramadan from Sakakini; A considers inhabitants mainly "lower-class types but some of the people living in the new apartment buildings belong to our class" (121); Rushdi hates it, calling it "this miserable quarter"; chest dr. thinks it's too "damp" for TB patient and recommends sanitorium; After R's death, mother calls it "an unlucky quarter" and hates it and eveyone who lived there;
50	Zahra Café / the local café	49, 50, 51,52, 55, 57, 58, 61,64, 69, 79, 85, 86, 95,97, 121, 138, 151, 160, 161, 179, 180, 183, 191, 195, 196, 199, 201, 209, 253, 263, 270, 271, 277, 282, 284, 288, 289,	medieval Cairo	café owner, his wife and sister, Ahmad Akif; Nunu, govt. workers, locals, Sulayman Ata, Sayyid Aref, Kamal Khalil, Ahmad Rashid, Abbas Shifa,	in Khan at start of Moh. Ali St just before it becomes Ibrahim Pasha St; must be near Akif's new flat since Zahra patrons run to same shelter (284); small (or "large as any store") with 2 entrances - 1 on Moh Ali St., 1 (back?) on long passageway leading to New St.; has radio; owner is hashish addict; "very elite" of the neighborhood, respected govt. workers, meet there; A Akif considers them "plebians"; cash-rich men in gallabiyas gather (war profiteers); Nunu's band would spend beginning of Ramdan here after iftar; A Akif mentions he goes every eve;

49	HOME: new Akif flat: Ahmad's room	6, 7, 9,10, 21, 23, 27, 47, 75, 80, 81, 82, 91, 98, 101, 109, 115, 121, 127, 135, 154, 155, 156, 164, 168, 179, 189, 194,197, 199, 205, 218, 222, 241,248, 254, 272, 276, 279, 288, 290,	medieval Cairo	Ahmad Akif, mother;	corner room?; has bed on L, wardrobe on R; desk w/ pile of books; 2 windows - 1 over street and 4-bldg square with al-Husayn in background, 1 over narrow street leading to Khan & view of next apt. bldg.; habit to read while sitting crosslegged on bed; mother looks out window for arrival of Rushdi;
45	CAIRO/ the capital city	2, 7, 8, 28, 31, 32, 54, 57, 71, 85, 100, 106, 111, 114, 117, 119, 121, 127, 131, 166, 170, 187, 188, 219, 221,224, 239, 276, 282, 283, 284, 290,	Cairo	people of Cairo, Ahmad Akif, Ahmad Rashid, Rushdi,	location of danger due to Nazi bombers flying over it; monuments remind Ahmad of Cairo of Muizz's time; AR moves to Cairo from Helwan; many don't keep Ramadan fast; Rushdi's bank's headqtrs in Cairo; A. Akif has never left city and had no desire to (117);Rushdi praises it as "one of God's gifts to mankind - east and west" (119);
41	HOME: new Akif flat: Rushdi's room	6, 7, 115, 123, 124, 125, 127, 134, 136, 139, 146, 153, 154, 155, 164, 189, 209, 247, 248, 251, 253, 255, 261,263, 265, 266, 271, 272, 273, 276, 279,	medieval Cairo	Rushdi, Ahmad A., mother, Nawal, Sitt Tawhida,	next to parents' room, window looks out on narrow street to old Khan like A's window #2; feels small to R; right across from Nawal's room (up?); empty at beginning of novel when R is in Assiut; mother and servant fix it up for R's arrival (Chap 16); after R's death room is locked but A visits it again and takes photo album and diary (Chap 49);

40	HOME: new Akif flat in Khan, "the apartment", "the house" -(Ibrahim Pasha St.; building 7, apt. 12)	2, 4, 5, 6, 7, 21, 31, 34, 42, 67, 75, 83, 108, 123, 127, 135, 139, 142, 146, 160, 165, 169, 171, 191, 206, 231,241, 253, 266, 269, 271, 272, 276, 281, 290,	medieval Cairo	Ahmad Akif, mother, father, Rushdy, servant, Sitt Tawhida, Nawal	N. of New St. in the Khan; small and rooms are narrow; has entry/dining area with hallway with two rooms on L, kitchen and bathroom on R; off hallway 1st is parents' bdrm, then Rushdi's bdrm; visitors Kamal's wife and daughter,
39	HOME: new Akif flat: Ahmad's room: window 2 (facing "Nawal's window")	8, 81, 82, 93, 101, 103, 104, 109, 115, 127, 138, 143, 146, 147, 155, 159, 180, 188, 189, 218, 276, 288,291	medieval Cairo	Ahmad Akif, Nawal, Rushdi,	opp. door to A's room, overlooks narrow street leading to old part of Khan with domes of al-Mu'izz period, opposite is L-hand side of apartment bldg. with connecting roof, where Nawal lives above their floor; he sees her on balcony reading; he begins to call it "Nawal's window" (109); Nawal notices he spends "hour after hour" there every afternoon and assumes it is motivated by love!; Dream (188) about Rushdi becoming baloon; A closes window when he realizes she loves R; after R's death A smells bad smell and finds dead dog in street outside window;
39	Helwan: TB sanitorium	213, 214, 216, 221, 223, 224, 231, 232, 233, 235, 236, 237, 238, 239, 240, 245, 246, 247, 248, 263, 268, 269,	outside Cairo	Rushdi, Ahmad A., parents, Kamal Khalil family	outside city of Helwan at end of deserted road at the foot of the mountains "like some forbidding castle" (235); area has "pure, dry air"; R placed in room with double beds on 3rd floor; his roommate is engineering grad from Cairo U, Anis Bishara,
37	HOME: Kamal : Nawal's balcony & window of her bedroom	81, 83, 94, 101, 103, 109, 124, 127, 134, 137, 138, 139, 146, 148, 154, 155, 164, 168, 172, 185, 188, 258, 259, 288,	medieval Cairo	Nawal, servant, (Ahmad & Rushdi Akif)	(1) (visible from Ahmad's Window 2) balcony across narrow street on higher level across from Ahmad's room, has door, chair where N reads; (2) Bedroom window across from Rushdi's room, where Rushdi spots N (Chap 17); A doesn't realize she has other window till he enters R's room (Chap 24);

35	al-Sakakini (old quarter),	1, 2, 3, 5, 7, 21, 28, 31, 44, 51,52, 56,64, 71, 78, 79, 121, 123, 124, 130, 166, 168, 179, 222 253 270	Sakakini/ Abbas	Ahmad Akif & family; Sitt Dawlat, sons of people from poorer quarters	location of Akif family home, old destination after work; A remembered it as quiet in evening; after bombing many moved to safer quarters; inhabited by "children of quarters like al-Darrasa and al-Gamaliya", where SD's old friends live; majority of inhabitants are Jews (according to man in shelter);
28	Germany (Germans/German)	7, 53, 71, 74, 97, 98, 106, 107, 164, 202, 277, 278, 282, 283, 289, 290,	outside Egypt	Sayyid Aref, people in bomb shelter, Sueyman Ata, Ahmad Rashid,	SA supporter of Germans; Nunu mentions he likes Germany because of "German medicine" for male potency (to restore one's youth); neighbor speculates Hitler will restore Islam after war and sign treaties with Muslim countries;people in bomb shelter "fanatical" in supporting the Germans; A. Rahid aware of German invasion of Russia (22-6-41); an invasion of England is expected (97); Voice in bomb shelter blames Germany for bombing during Ramadan (106); SA mentions German victories in USSR (164); Sulayman mentions "false propaganda" of Germans; A. Rashid tells "German-lovers" that German victories in Libya (277) mean Gs won't come in peace if they invade Egypt; reach as far as al-Alamein (282) and are bombing Alexandria and Port Said; Zahra denizens wonder when they will get to Cairo; the invasion is taken lightly by men at Zahra; Gs later halted at al-Alamein (289)
19	HOME: new Akif flat: Rushdi's window (1?)	124, 125, 127, 128, 134, 139, 146, 154, 171, 179, 184, 209, 232, 258, 266,	medieval Cairo	Rushdi	seems claustrophobic, alley (L or R) leads to old Khan; other side is blocked by new building; opposite Nawal's window "slightly higher" on side of next building; comes to symbolize by itself Nawal (and family) (232)
19	trolley	2, 3, 35, 56, 129, 130, 140, 146, 170, 176,	transport	Ahmad Akif, Rushdi, Nawal, Bro. Moh.,	#15 from Q el Aini ? To Q. Farida Sq; #19 Farida to Azhar; Q. Farida Sq. main hub; #10 from Ataba? To Sakakini quarter; tram #? To Giza - Nawal gets off at Imad al-Din stop downtown; trolley has women carriage and open carriage; route along Khalig St. to Abbasiya (from QFS?) - Rushdi wonders why Nawal doesn't take it to school in Abbasiya; Closest stop may be before Abbasiya (227);
18	Bank Misr headquarters in Cairo	111, 183, 187, 191, 210, 216, 221, 230, 231, 253, 261, 274,	downtown	Rushdi, bank's doctor, Kamal Khalil,	after a term in Asyut, he is transferred back to Cairo for the headquarters; R consults bank doctor about his illness; doctor visits him at home to make him sign resignation form;
18	Asyut	33, 65, 111, 114, 115, 118, 119, 120, 123, 127, 131, 166, 217, 221,	outside Cairo	Rushdi	Rusdhi works here for Banque Misr; A suggests parents could be far from danger there; family relieved he is sent to "the South" to "adjust his lifestyle"; expects it to be "boring", he felt lonely there; also had gaming tables; but he had no sex life (131);

17	Al-Husayn (Quarter), "the place where al-Husayn's head is buried"	10, 31, 32, 45, 46, 49, 71, 86, 119, 133, 183,	medieval Cairo	Akif, Ahmad Akif, mother, Nunu,	chosen because Islamic propaganda tells Cairenes air raids won't target a "religious quarter" (31); "life goes on day and night" and al-Husayn is here "he makes for a good neighbor and protector" (10); A. thinks even here "castles could fall and mosques [be] destroyed" (32); "a blessed and much loved quarter much honored because of the person it's named for" (45); English tourists come "in droves"; area also has vices - export servant girls that become "barroom singers" (46); mansions of patriarchs would be open all night during Ramadan to welcome visitors; "very conservative in its values" socially and unusual for Kamal to introduce Rushdi to wife and daughter;
15	HOME: new Akif flat: dining/entry area/main room/ "table" / "lounge"	6, 63, 81, 83, 105, 123, 135, 136, 142, 180, 191, 208, 267, 288,	medieval Cairo	Ahmad Akif, mother, father, Rushdi, neighbor women,	small room (or "big room") w/ table in middle where meals were eaten, two doors, 1 to R of entrance, 1 straight ahead to Ahmad's bedroom; family meets Rushdi here for Ramadan iftar and Eid al Adha meats; for farewell Sitt Dawlat entertain neighborwomen in only room where they can sit;
14	bomb shelter/shelter - (1) near Akif flat (2) near Zahra	70, 73, 74, 75, 181, 182, 284,	medieval Cairo	Akif family, building residents, Zahra patrons	residents take shelter during second bombing raid, which ends with no bombs
14	HOME: Kamal Khalil: Nawal's (old bedroom) window	124, 127, 134, 137, 139, 148, 154, 155, 164, 168, 172, 185, 258, 259,	medieval Cairo	Nawal	
13	Ministry: Works/the ministry	1, 2, 6, 13, 18, 23, 34, 43, 50, 56, 262, 286	downtown	Ahmad Akif; owner of al-Zaytun flat;	(Qasr al-'Ayni opp. Sh. Shaykh al-Arba'iin); novel opens with employees pouring out after work 2:30 pm; Ahmad works in Archives Dept.; new landlord is civil servant in Accounting Dept.
13	Helwan	213, 221, 224, 232, 234, 235, 245, 264, 268, 269, 271,	outside Cairo	Rushdi	site of TB Saniforium
13	EGYPT/the country - Egyptian	12, 14, 17, 201, 277, 278, 282, 283, 290,		Ahmad Akif, Boss Zifta, Germans	discussion of modern history of Egypt, in Ahmad's day "the most fruitful era in Egypt's history" where success is based on merit rather than inheritance (12); intellectual atmosphere of E not ready for science; Boss Zifta jokes
12	Ghamra Casino	128, 130, 150, 180, 185, 208, 221, 222, 230,	Sakakini/ Abbas	Rushdi, Rushdi's friends	has garden outside and indoor gaming hall; he used to meet his friends there every night to gamble and drink and rejoins them in Chap 18

12	HOME: Kamal Khalil: Nawal's balcony	81, 83, 94, 101, 103, 109, 137, 138, 146, 155, 188, 288,	medieval Cairo	Nawal	has door, has chair where Nawal sits
11	Building # 7 (Ibrahim Pasha St.)/"the apartment building"	4, 105, 108, 122, 124, 134, 160, 288,	medieval Cairo	Ahmad Akif & family, Rushdi; women (wives) of neighbors who befriend Sitt Dawlat	building with new flat; side (?) faces side of connected building where Nawal's flat is
10	HOME: Abbas Shifa's & Aliyat al-Faiza's, quarter's "husband lover"; "you-know-where", "the other meeting place"	73, 79, 195, 204, 203, 209, 276, 278, 283,	medieval Cairo	Abbas Shifa, Aliyat, Nunu's clique, A. Akif,	on third floor with a large, dimly lit room for entertaining/smoking hash; a home/brothel lived in by Abbas's wife where she welcomes husbands of the quarter; visitors ring bell and give password: "God damn the world!"; During Ramadan, Nunu et al. stay here from midnight till dawn; A. Akif visits for first time (Chap 32); Boss Zifta jokes that he would take German parachutist here to see the biggest pair of "you-know-whats in Egypt"
9	Akif family tomb	176, 226, 227, 245, 275,	Desert side	Nawal, Rushdi, Ahmad A. & family, funeral procession	on desert road- a wooden tomb with small courtyard on R, 3rd one in; foreshadow's R's death; contains remains of baby brother; Rushdi later buried there (275)
9	Ibrahim Pasha St./"main street"/street below	4, 5, 21, 50, 108,	medieval Cairo	Ahmad Akif; Nawal; groups of boys and girls playing	(real?) becomes Moh. Ali St.; street family's new flat is on; A hears noise of children playing games, singing; Going home after shelter, Nawal will walk on st. to entrance of her building
9	STORE: Nunu the Caligrapher	22, 34, 43, 44, 81, 161, 165,	medieval Cairo	Nunu, Ahmad Akif	store immediately under A's window, Nunu invites A to tea and convo; closes it from 10am to after prayer Fridays
9	train	117, 127, 234, 238, 289,	transport	Ahmad A, Rushki, parents, Kamal Khalil family	#1 R travels in 2nd class carriage from Asyut to Cairo; #2 Bab al-Luq to Helwan, #3 Bab al-Luq to Helwan; only way to get to al-Zaytun (289)
8	Roof (of Nawal's building)	147, 148, 149, 171,	medieval Cairo	Nawal, Rushdi	on top of N's building visible from R's window; N's favorite place; R follows her and stands at entrance, giving her a jolt
8	England/the English/British	97, 98, 106, 201	outside Egypt	Boss Zifta	Sayyid Arif predicts German invasion of England and its defeat; he blames "English" for bombing Tripoli which has Muslims; Boss Zifta mentions "fifty years of British occupation"
8	Abbasiya	31, 64, 107, 133, 171, 176, 178, 227,	Sakakini/ Abbas	Sitt Dawlat; Sayyid Arif, Nawal, Rusdi,	rumors said bomb had hit this, where SD's old friends live; S. Arif in shelter guesses bomb has hit here; Nawal walks to her school here; Rushdi wonders why she doesn't take trolley via Khalig St.; trolley stop is not in Abbasiya
8	taxi	119, 122, 187, 231, 234, 235, 245,	transport	Ahmad Akif, Rushdi	taxi #1: 2 catch cab from Station Sq. to home in Khan passing through Q. Farida; Rushdi takes taxi #2 from bank to Khan; taxi #3 from Khan to clinic; #4 from Khan to Bab al-Luq station; taxi #5 from Helwan station to sanitorium; taxi #6 Helwan stat to Sanit.

7	the desert road / the mt. road / the morning road to the hills (between al-Husayn & Abbasiya)	171, 185, 275, 280,	Desert side	Nawal, Rushdi, Ahmad A., funeral procession	N's route to the Abbasiya Girls' School; it is left/north off New Road along City of Dead; R began to accompany her daily in morning;
7	al-Husayn Mosque	7, 8, 78, 105, 119, 262, 266,	medieval Cairo	Akif Eff.	"soaring height [of minaret] bestowed blessing on all those who lived around it"; light on minaret turned on to announce Ramadan moon had been sighted rather than using canons due to war; Akif Effendi looks for blessings from the mosque;
7	HOME: Kamal Khalil's apt - Khan	8, 81, 83, 147, 155, 183, 184,	medieval Cairo	Kamal, Sitt Tawhida, Nawal, Muhammad, Ahmad Rashid, Rushdi	across from Ahmad's window across narrow street up a floor (or 2?); roofs of 2 bldgs linked w/ floors linked by balconies, possibly single apt. bldg w/ 2
7	HOME: new Akif flat: Ahmad's room: window 1	7, 81, 82, 83, 122, 166, 290,	medieval Cairo	Ahmad Akif, mother,	over Nunu's store, overlooks central square of shops and surrounding taller apt. bldgs. And minaret of al-Husayn mosque; mother looks out for Rushdi's arrival; middle of novel still "the side that was still new to him"
7	HOME: old Akif flat in Sakaini, old house	1, 2, 21, 28, 29, 31, 124,	Sakakini/ Abbas	Ahmad Akif, father, mother, (Rushdi), servant	family leaves after bombing raid for "safer" Husayn quarter; had lounge, bedrooms for parents and Ahmad, hall,
6	Queen Farida Sq = al-'Ataba al-Khadra in '29 and later	2, 3, 4, 121, 140, 170,	Downtown	Ahmad Akif, Rushdi, Nawal, Bro. Moh.,	Intersects Azhar St.; main trolley hub; taxi from train station takes brothers through this on way to Khan;
6	New Road (al-Sikka al-Jadida)	35, 50, 95, 139, 146, 171,	medieval Cairo	Ahmad Akif, Nawal, brother, Rushdi,	A follows N as far as New Road, then take opposite directions; R follows Nawal onto it on way to school;
6	Russia/Russians, Soviet Union (97)	74, 97, 164,	outside Egypt	Ahmad Rashid, Sayyid Arif	as communist, he wants Russia to win war and then "liberate the world from chains and illusions"; compares militarily weak Czarist Russia to strong Socialist Russia/Soviet Union, which is united by ideology (97); SA boasts of German victories in USSR (164)
5	al-Azhar: trolley stop	35, 129, 140, 142,	medieval Cairo	Ahmad Akif, Rushdi, Nawal, brother Moh.	
5	Bomb shelter/"shelter" for building #7 & neighboring?	105, 108,	medieval Cairo	Akif family; Kamal Khalil family, A. Akif, Nawal,	near Akif and Kamal's buildings but down street; its door exits on Ibrahim Pasha St.; false air raid alarm on Laylat al-Qadr (Chap 14); A looks forward to getting glimpse of Nawal;
5	HOME: Kamal Khalil: Nawal's bedroom	146, 148, 258, 259,	medieval Cairo	Nawal	directly across from Rushdi's bedroom window but at a higher level; her parents move her to a new room after her father forbids her from visiting him;
5	HOME: old Akif flat: Ahmad's room	28, 29,	Sakakini/ Abbas	Ahmad	
4	clinic: chest disease specialist : consulting room, waiting room	210, 231,	?	Rushdi	unknown location - specialist on chest diseases
4	Survey Dept.	51, 64,	Giza	Sayyid Arif, Kamal Khalil	off Abd al-Salam Aref St; two men work at Survey Dept., denizens of Zahra Café
4	al-Darrasa (district) - east end of Al-Gamaliya district	35, 171, 172, 225,	medieval Cairo	Nawal, Rushdi,	turns left (east) at New Road towards D; Rushdi follows her on New Road east toward D and desert road

4	Alexandria	282, 283, 284	outside Cairo	Sayyid Arif	city now in German invaders' sights; 1/2 of Rommel's forces heading for Alex, according to SA; city subject to bombardment by land and sea;
4	Germany: Bunker 13 (Hitler's bunker) / dreadful warehouse	98, 201,	outside Egypt	Sayyid Arif, Boss Nunu,	real bunker of der Fuehrer, but its frightening "contents" not clarified in book; called "that dreadful warehouse" by A. Akif - but this seems to be rumors; the bunker was an air-raid shelter; Nunu imagines bunker is "chock full of the purest hashish"
4	coffin/casket (for Rushdi)	274, 275	transport	Rushdi	
3	RAMSES: Station Square	39, 119,	Downtown	hotel guest (generic), A. Akif & Rushdi	metaphor Jewish girlfriend "left him like a gust a ta hotel on Station Square leaving his room"; A and R hail taxi home from here; describes it as "teeming";
3	MINISTRY of Works: Archives dept.	13, 18, 34,	downtown	Ahmad Akif	A works at 8th level
3	al-Azhar (Square - Midan al-Azhar)	1, 4,	medieval Cairo	Ahmad Akif	new destination after work, 1st time (1); end ? Of trolley line form Q. Farida Sq?
3	al-Azhar (street)	121, 169, 284,	medieval Cairo	Ahmad Akif, Rushdi	taxi passes through Q. Farida to this street; Ahmad A walks the street to QFS
3	Building # 7: hall	34, 67,70	medieval Cairo	Ahmad Akif, Nawal , Akif family,	where Ahmad and Nawal first meet; family leaves flat for bomb shelter
3	entrance to Khan al Khalili	122, 123, 133,	medieval Cairo	Ahmad Akif, Rushdi	taxi lets them out here (on Azhar St.), used by Rushdi the night he walks home late;
3	Khan: passage way from New St. to Akif's quarter	139, 140,	medieval Cairo	Rushdi, Nawal	
3	al-Zaytun neighborhood	286, 289,	NE Suburbs	Ahmad Akif, owner, Boss Zifta, Abbas Shifa,	BZ: far from Khan, reachable only by train, AS used to buy hash from a dealer there;
3	al-Alamein	282, 289,	outside Cairo	Axis forces	farthest east Axis forces get; general panic in Egypt reaches its height; later the advance is halted (289)
3	Helwan: train station	235, 236, 245,	outside Cairo	Ahmad A, Rushdi	
3	Sulayman Bey Ata's village	151, 161, 163	outside Cairo	Sulayman B. A.	went to celebrate 'Id al-Adha
3	villages (close to capital)	31, 283	outside Cairo	Sakakini inhabitants; Ahmad A., Boss Nunu	after bombing felt to be safer; when German invasion threatens Cairo, Ahmad A again imagines they will have to leave Cairo for "filthy villages" but Nunu thinks life there is wonderful (283)
3	England: London	53, 121,	outside Egypt		discussion of quarters of London destroyed/saved in German blitz; Ahmad A mentions air raids on L as other cities;
2	Muqattam Hills, "the hills"	208, 225	Desert side	Nawal, Rushdi,	visible at end of New Street as N & R turn north on desert road; on Nawal's daily walk to school on desert road
2	desert	176, 227,	Desert side	Nawal, Rushdi	on east side of desert road between al-Hussein and Abbasiya
2	Bab al-Luq station	234, 237,	downtown	Ahmad Akif, Rushdi, parents, Kamal, wife and Nawal	end of taxi trip to catch train to Helwan

2	Imad al-din St.	140, 141	downtown	Nawal, brother, Rushdi	Giza trolley stops at Imad al-Din, where trio get off
2	Ritz Cinema	141, 142,	downtown	Nawal, brother, Rushdi	on Imad al-Din St?; group watches film "Danair"
2	Egyptian University: School of Commerce	113, 129,	Giza	Rushdi	Rushdi graduates but is drawn into group of corrupt young men; he learns to gamble for first time,
2	al-Husayn Mosque: minaret	8, 23	medieval Cairo	Ahmad Akif	visible out window 1, "lofty" and "soaring in splendour"
2	al-Darrasa/Darrasa quarter	51, 139,	medieval Cairo	carts	an inferior quarter to Sakakini in AA's view (51), more successful leave for Sakakini
2	HOME: new Akif flat: parents' room	6, 7	medieval Cairo	father	has bed; father "huddles" in his room during day as usual;
2	Khan al-Khalili: old part	8	medieval Cairo		left outside Ahmad's window including Muizz's Cairo in distance
2	Muhammad Ali (al-Kabir) St.	50	medieval Cairo		"turns into" Ibrahim Pasha st.
2	HOME: new Akif flat in al-Zaytun	286, 287,	NE Suburbs	Ahmad Akif, mother, owner,	
2	Almaza (2almaaZah) الماظنة	107	NE Suburbs	Sayyid Arif, voice in Khan shelter	voice in shelter and S. Arif estimate explosion was in Almaza, old aerodrome near Heliopolis
2	Suez	283, 284	outside Cairo	Germans, Ahmad Rashid	one possible goal besides Cairo; target of earlier bombing
2	Japanese / Japan	132, 201,	outside Egypt	Japanese women	women considered "cheap" as prostitutes by gambling buddies; Boss Zifta relates Japanese are distributing drugs/hash to peoples they conquer;
2	Libya: Tripoli	106	outside Egypt	English (bombers)	Sayyid Arif blames English for bombing Tripoli also, which has Muslims with a goal to force Germans to bomb Cairo;
2	Rotterdam, Netherlands	121, 284,	outside Egypt	Ahmad Akif, Zahra patrons	mentions it as target of bombing; at raid near end of book Zahra patrons remember list of bombing targets
2	Warsaw, Poland	121, 284,	outside Egypt	Ahmad Akif, Zahra patrons	mentions it as target of bombing; during end of book raid, Zahra patrons remember famous bombing sites
2	Abbasiya School for Girls	178	Sakakini/ Abbas	Nawal	N's secondary school
2	Ghamra	25, 39,	Sakakini/ Abbas	Akif Eff., merchant	quarter that include (?) sakakini square; Ahmad wanted be fiance of merchant's daughter in Ghamra
2	Gita Café, Ghamra	25	Sakakini/ Abbas	Akif Eff.	Akif frequented this café to play backgammon with friends, but left when another player shamed him re his firing from govt. job
2	HOME: old Akif flat: BOMB shelter	29, 30,	Sakakini/ Abbas	Ahmad, father, mother, servant	in basement of apartment building; windows covered in thick, black cloth, with piles of sand
2	Qamar Street	21, 124,	Sakakini/ Abbas	Ahmad Akif, Rushdi,	A feels nostalgia for old flat on Qamar St; Rushdi fondly remembers his room overlooking this street and "the Square" (Sakakini)
1	Abu Khudha Street أبو خودة (host's house)	133	?	host of gambling party, Rushdi	go after Ghamra Casino to continue gambling

1	al-Tarbi'a	64	?	Sitt Dawlat, Sitt Tawhida	where Bahla the perfumer's shop was
1	prison	289	?	hash seller	Abbas Shifa tells AA that his seller in al-Zaytun was sent here
1	Bulaq	107	Bulaq		S. Arif estimates one explosion must have hit Bulaq
1	Cairo: "today's Cairo"	54	Cairo	Ahmad Akif	modern and "indentured to others"
1	City of the Dead	176	Desert side	Nawal, Rushdi	on L/west side of desert road; N walks past the tombs (on west) on the desert road to school; desert is on east side of road - they turn west (?) through City of Dead to get to Abbasiya?
1	The Desert Club café (on desert road)	226	Desert side	Nawal, Rushdi,	waiter has seen the pair together daily, Nawal points out
1	Egyptian Club	90	Downtown	Nunu	located above Halabi Bookstore
1	MINISTRY: Interior	65	Downtown		one lady neighbor is related director of accounting here
1	trolley depot (Ataba? Ramses station?)	31	Downtown		rumors said bomb had hit this
1	RAMSES: Train station: Cairo at Ramses	117,	Downtown	Ahmad A., Rushdi	
1	Halabi Bookstore	90	Downtown	Nunu	cited as example of huge supply of books in the world
1	MINISTRY: Religious Endowments (Awqaf)	65	downtown	Akif Eff.	used to be inspector but was laid off
1	Studio Egypt	141	downtown	Nawal	tries to escape from Rushi by rushing off in direction of S.E.
1	Qasr al-Nil	31	downtown		Road through Ismailiya Sq. to Suleiman Pasha Sq; rumors said bomb had hit this
1	MINISTRY: Education	178	Downtown	Nawal	in 1948 off Kasr el Aini; joking reference by school girl about imaginary job
1	cabarets	131	generic	servent women	Rushdi's old college gambling friends complain that servant women have quit to work in cabarets
1	Egyptian University: School of Engineering	235	Giza	Anis Bishara	Rushdi's roommate in Sanitorium went here
1	Egyptian University	119	Giza	Rushdi	believes Ahmad is a "symbol of the E. Uni's certification of his superior genius - not clear
1	Giza	140	Giza	Nawal, brother, Rushdi (trolley)	starts at Q. Farida and passes Imad al-din in downtown
1	Khalig Street	176	medieval Cairo		Trolley route from Khan (QFS?) to Abbasiya (via QFS)
1	al-Azhar (University)	90	medieval Cairo	students	Nunu mentions them as large number for comparison
1	al-Gamaliya	181	medieval Cairo	Rushdi	(from casino?) R is in al-Gamaliya when sirens go off
1	al-Ghuriya (south of al-Azhar St. - southern continuation of al-Muizz St.)	273	medieval Cairo	Ahmad A.	goes to store to buy brother's shroud

1	al-Husayn Café	79	medieval Cairo	Akif Eff.	during old Ramadans, he and friends would eat breakfast of trotters and sheep's head here
1	al-Mu'izz's Cairo	23	medieval Cairo	Ahmad Akif	known for its domes
1	Bayt al-Qadi	67	medieval Cairo	Perfumer Yusuf Bahla	square east of Qalawoon complex just north of Khan
1	building: Aliyat al-Faiza's building	197	medieval Cairo	Aliyat, A. Akif,	location unknown - Nunu takes Ahmad there on foot through dark "narrow winding alleyways"
1	Citadel	107	medieval Cairo	Sayyid Arif	S. Arif estimates one explosion must have hit Citadel
1	al-Gamaliya/Gamaliya quarter	51	medieval Cairo		an inferior quarter to Sakakini in AA's view (51), more successful leave for Sakakini
1	HOME: Kamal Khalil's father's mansion	86	medieval Cairo	Kamal, Kamal's father,	as a "patriarch of the quarter" his father would keep home open all night during Ramadan to welcome visitors & Qur'an reciters would recite till dawn
1	HOME: Kamal's : table (for tutoring)	226	medieval Cairo	Nawal, Rushdi, Muhammad	
1	HOME: Nunu	48	medieval Cairo	Nunu, wives, children	has four rooms, one for each wife & her children,
1	HOME: Sayyid Arif's flat	150	medieval Cairo	Sayyid Arif, Nawal	in same building as Kamal Khalil's flat; N plans to visit A's wife; leaves roof and heads for their flat
1	HOME: Sulayman Bey Ata's	283	medieval Cairo	Sulayman B. A., Sayyid Arif	joke that SA will show Germans to SBA's house
1	Khan al-Khalili: new apartments in the Khan	46	medieval Cairo	good families	Nunu says they have attracted good families to return to al-Hussein quarter
1	store - for shroud	273	medieval Cairo	Ahmad A.	
1	the "Old Cairo" (not Coptic Cairo!) = Medieval Cairo, City of al-Muizz	54	medieval Cairo	Ahmad Rashid, Ahmad Akif	each attack and defend old city (53-54)
1	HOME: own flat of owner of Zaytun flat	287	NE Suburbs	Ahmad Akif, mother, owner, owner's wife & sister	new landlord invites them to his own flat and Sitt Dawlat meets his wife and sister; has women's quarters
1	Misr al-Gadida	31	NE Suburbs		rumors said bomb had hit this
1	Dab'a	282	outside Cairo	Axis forces	overrun by Axis
1	Damanhur	283	outside Cairo	inhabitants of Alexandria	leaving Alex for D due to bombing
1	Egyptian Border (with Libya)	282	outside Cairo	Axis forces	
1	Fayyum oasis	282	outside Cairo	Sayyid Arif	other 1/2 of Rommel's forces heading for Fayyum, according to SA
1	Fuka	282	outside Cairo	Axis forces	overrun by Axis

1	Helwan: HOME: Ahmad Rashid previous home	57	outside Cairo	Ahmad Rashid	AR's old home left "for military reasons" and move to Cairo to be closer to work;
1	Marsa Matruh	282	outside Cairo	Axis forces	considered most significant defense point for Allies
1	Port Said	284	outside Cairo		remembered as target of bombing
1	the countryside	87	outside Cairo	Ahmad Rashid	complains that in the countryside animals have rights but not the peasants
1	The South (Arabic: Sa'id) - 1st not in Arabic text, second - Sa'eed	(114), 117,	outside Cairo	Rusdhi	Asyut part of what family considers "exile" from Cairo: expects him to have better health and save more money
1	Bryansk, USSR	164	outside Egypt	Sayyid Arif	list of German victories in Russia by pro-German S.A.
1	Canada (Canadian)	53	outside Egypt	Ahmad Rashid (mentions) specialist in London on blitz	mention of Canadian specialist in London who helped city defend against blitz
1	Crimea	164	outside Egypt	Sayyid Arif	list of German victories in Russia by pro-German S.A.
1	Germany: Berlin	74	outside Egypt		Radio Berlin which broadcasts In Arabic
1	Islamic countries	71	outside Egypt		neighbor speculates Hitler has respect for Islam and Islamic countries
1	Italy/Italians	74	outside Egypt		uneventful raid credited to Italians since Germans don't make mistakes
1	Jisr al-Fursan	277	outside Egypt	English army	June '42 Eighth Army withdraws
1	Kharkov, USSR	164	outside Egypt	Sayyid Arif	list of German victories in Russia by pro-German S.A.
1	Odessa, USSR	164	outside Egypt	Sayyid Arif	list of German victories in Russia by pro-German S.A.
1	Orel, USSR	164	outside Egypt	Sayyid Arif	list of German victories in Russia by pro-German S.A.
1	Scottish / Scotland	131	outside Egypt	<i>Jewish girls in Sakakini</i>	Jewish girls in Sakakini have picked up a Scottish accent from contact with soldiers
1	Tobruk, Libya	277	outside Egypt	Germans	2nd half of June, Tobruk falls to Germans
1	Vyazma, USSR	164	outside Egypt	Sayyid Arif	list of German victories in Russia by pro-German S.A.
1	Abbas St.	35	Sakakini/ Abbas	Ahmad Akif, Jewish girlfriend	pair walk together arm in arm (her invitation)
1	HOME: old Akif building	30	Sakakini/ Abbas	Ahmad, father, mother, servant	building shook during bombing, one landing very close,
1	HOME: old Akif flat: parent's room	28	Sakakini/ Abbas	father, mother	

1	neighboring suburbs to al-Sakakini	123	Sakakini/ Abbas	Rusdhi	R's friends still live here
1	Sakakini: the Square	124	Sakakini/ Abbas	Rushdi	old Akif house overlooked it; R had window overlooking it; he could see clusters of pretty Jewish girls
1	trolley stop : near Abbasiya (Khalig?)	227	Sakakini/ Abbas	Rushdi	at end of walks with Nawal, Rushdi turns toward trolley stop home
1	Zahir/al-Zahir (Dahir)	64	Sakakini/ Abbas	Sitt Dawlat	where Sitt Dawlat's old friends live
1	Rud al-Farag	27	Shobra		on east bank of Nile, NE of Bulaq; famed for its popular (outside?) dramas
1	trucks	31	transport	Sakakini inhabitants	used for moving possessions to safer quarters

* Spellings and page numbers are as they occur in the 2008 Roger Allen hard-cover English translation hardback edition by AUC Press ISBN 977 416 191 2

Table 12. *Midaq Alley** - all places (frequency order)

286 pp total English novel text

Freq	Location Name	Book pp	Geogrph	Characters associated	Context/significance in novel
many	Midaq Alley; "the alley"		Midaq A.	all characters - except sons of S. Alwan, Awqaf employees; foreigners (soldiers, etc.)	intro and end; "gems of times gone by" "ancient relic" (1); almost "complete isolation" from surrounding area (1); various classes including "the rich of MA" (4); Hussain hates it and believes Satan pulled him back (252); Abbas thinks it's wonderful; Hamida hates it; IF says she never belonged; "full of filthy rumors about" H (264); Radwan H "loved and respected" by everyone in Alley (269); women of Alley bring honor or shame to all "a girl from our alley" (278); occasionally "one of its girls disappeared or one of its menfolk was swallowed by the prison" (282); prison doesn't disgrace a man in the Alley (285); ripples of trouble disappear quickly and leave Alley's "lakelike surface calm or stagnant" (282) usual "indifference" - weeping in morning turns to laughter in evening (284)
75	Kirsha's Café		Midaq A.	Kirsha, senile poet, Sanker, Dr Booshy, Sheikh Darwish, Radwan Hussainy, Kamil, Abbas Hilu, Kirsha's boy; Abbas & Hussain night before leaves for army; Ibrahim Farhat & crowd, "even" Jaada and Zaita; Ibrahim Farag; Salim Alwan (to comfort Sh Darwish); Hussain (father wants him to run, but he isn't int); R. Hussainy (stops to say farewell); Husniya (to bid farewell to RH)	intro; has pic of Kh Abbas; evening custom for alley men (99); symbol that Kirsah no longer cares about his repuation and doesn't care if his vice is known; Zaita doesn't enter (100); Farhat stops in campaign; IF uses café to spy on Hamida; Alwan visits only once (244) to comfort Darwish, whom he made cry; 3 LE/mo. salary there not interesting to Hussain but RH hopes to see him there after hajj just as Kirsha wants (275); RH stops to say farewell to neighbors before hajj (274); Husniya enters to kiss RH's hand and pay respects to Holy Land;
29	Company / office		Midaq A.	Mr Salim Alwan (bey), Kamil Effendi Ibrahim (manager), workers, Hamida (passes door); Umm Hamida	Umm Hamida goes to read Q for engagement w/ Hamida but finds him absent
23	RH's house: Kirsha's flat		Midaq A.	Kirsha, his wife, Hussain, 6 daughters; Hamida (as infant) - Sayyida and Abdu (H's new wife and bro)	2-room flat; Hussain leaves for better life, then is laid off and returns home with new wife and brother-in-law (Ch 25)

23	Tell el-Kebir / British army camp / the camp/ "British" (as employers)	11, 33, 86, 138, 248,	outside Cairo	Hussain Kirsha; Abbas	Just off Cairo-Pt. Said road NE; H's job, made 33 piastres, job is envied and respected allowing him to buy luxuries (33) such as meat, cinemas and cabarets'; is treated by soldiers with "affection and admiration" esp. Julian, who gives him cut of his private trade in goods (34); Abbas takes risk to be 'as successful as Hussain' beginning 25 ptr; life in T-Kis "perfect" (Abbas, 232); Abbas's salvation, symbol of "new life" - urged by RH to return and forget H (274) and considers it indecisively as escape from past (277)
19	SA's house: Flat - Umm Hamida		Midaq A.	Umm Hamida, Hamida (occupants), Saniya Afify (owner); Abbas (fiancee); Amm Kamil (guest)	Umm Hamida was the partner of Hamida's real mother, who had died and she adopted Hamida; Hamida & Abbas's engagement
18	Barber shop		Midaq A.	Abbas Hilu (barber), Hussain (friend, customer); Hamida	"little shop" opened 5 years before start of novel; "definitely 'middle class' to Hamida; a hair cut is good chance for friends A and Hussain to catch up; rents it out to "old barber" while in army; H stands on rock outside to see pavilion
18	Ibrahim Farag's "house"/ school/ bordello in an apt in building (190)	190	Downtown	Ibrahim Farag, Hamida, people talking, shrieking, singing	2nd floor in one of skyscraper apartments with entrance wider than MA (190); is termed a "school" with "departments" (rooms) for different lessons; H visits in taxi 1st; becomes H new home (207); she chooses to leave in temper (260)
16	Sanadiqiya Street	40	Medieval Cairo	Kamil (halwani); Hamida (on way to Mousky); poorer girl (40); Abbas (on way home), Sheikh Darwish (passing); Hussain (running away from home); Ibrahim Farhat (pol); Zaita at night	Alley exits onto this street in Khan el Khalili; mentioned in intro, reputation of Kamil extended beyond alley; Hamida passes through, even poorer inhabitants, pits in road for puddles; Alwan's large trucks into it (62); empty lot where pol. Tent set up. Part of local political neighborhood with Alley and Ghouriya (153); Zaita passes on way to meet Dr Booshy
15	Mousky Street		Medieval Cairo	Hamida, Abbas, Ibrahim Farag; Saniya A., crowds; Hussain (after leaving bar)	Hamida's favorite street (236); "end of world" for H when Mousky ends; H walks every afternoon on "bustling" street, window shopping (40); Abbas starts to join her; dreams of own shop there to impress H; Saniya visits clothing shops; H meets IF on street; IF lets her out of taxi on return "halfway down Mouski"; Abbas returns here on hearing she's disappeared; A & Hussain exit bar and discuss A's rediscovery of H (277)

14	Al Azhar (Azhar) St.		Medieval Cairo	Hamida, Abbas (route home). Kirsha (where he waits for boy to leave shop), Kirsha's boy (on way home); Saniya A.; Ibrahim Farag; R. Hussainy	parallel to Mousky, but not traveled by Hamida's factory girl friends, hence, private for Abbas/Hamida; Abbas's dream barber shop; start of route home for shop boy, hence Kirsha's waiting place; Alwan's truck drive thru; general name for place of meetings between A & H; Saniya browses furniture shops; IF advises H turn off from NS to Azhar to avoid factory girls; RH's carriage passes through on way to Suez
14	Ghuriya (St) = Mui'zz St. (in 1940s)		Medieval Cairo	S. Alwan (travels it), Kamil (reputation extends to it); Hamida & Abbas (turns onto it towards home); Kirsha (on new erotic adventure); Kirsha's boy; Ibrahim Farhat (pol); Abbas & Hussain walk; R. Hussainy	N-S street becomes Mu'izz li-Din Allah; intersects New St. and visible from entrance to Alley; Kirsha prowls street looking for young conquests; Alwan's trucks drive thru; Kirsha and boy nightly take street; election campaign loudspeakers set up between here and Al Hussain; Part of local political neighborhood with Alley and Sanadiqiya (153); RH's hajj carriage passes thru on way to Azhar St (275)
13	Sweets shop		Midaq A.	Uncle Kamil, Abbas; 2 boys from Farhat campaign	"little shop" in front of which UK often sits and dozes; boys try to hang poster for Farhat but K refuses; Mr. Alwan's carriage attracts his attention (173)
12	carriage (hantur)	3, 189, 260, 261, 262, 275	transport	Salima Alwan, Radwan Hussainy, Hamida	Salim rides home (to station first?) in one, Hamida takes one downtown; R.H. takes one at beginning of hajj
11	the tavern/"bar at the top of this lane" where Hamida works		Downtown	Hamida. Abbas, Ibrahim Farag (to come Sunday), crowd of foreign soldiers, Hussain	nearby Flower Shop; is for non-Egyptians (except H and IF) where she worked (161); is about to enter when A catches up (262); A and Hussain return early to locate bar for Sunday's confrontation (279); where Abbas is beat up and killed by British soldiers for throwing glass at Hamida (281); Hussain stands helplessly in doorway
10	Al Hussain mosque & saint's tomb		Medieval Cairo	Abbas (Friday prayers), Sheikh Darwish (coming from), Zaita (crossed its square); S. Alwan (prostrate self at tomb); Hamida; Saniya (donates)	A attends Friday prayers regularly, thinks it "bears witness" to his sincerity (84); H promises to pray for Abbas at tomb while away tho normally prays for evil on her enemies (144); loudspeakers for elec set up to Ghouriya; Saniya donates money to mosque and poor outside it;
10	Bakery MA		Midaq A.	Husniya & Jaada; Zaita	Z passes through it to his little room
9	Darasa (St)		Medieval Cairo	factory girls, Hamida; Abbas; Ibrahim Farag	end of H's daily walk says good bye to factory girls; turf of factory girls, H sees them as free, bold, worldly wise and prosperous who could ignore tradition and work in public places in wartime; Abbas approaches Hamida; possible future home Hamida might like; H meets IF there

9	Radwan Hussainy's 3-story house on right		Midaq A.	Radwan Hussainy & wife (floor 2), Kirsha & wife & son Hussain (floor 3), Uncle Kamil & Abbas (floor 1 flatmates); Hamida (if she married Abbas), Sayyida (H's wife); Abdu (Sayyida's bro);	Hussain and Abbas both born in building; Abbas lives here almost 25 years w/o leaving; house filled with well-wishers before his hajj (269)
9	Sanadiqiya St.: election pavilion (stage)		Medieval Cairo	Ibrahim Farhat (pol); Hamida	H looking from across street on rock
9	taxi ("the car")	188, 189, 191, 206, 207	transport	Ibrahim Farag, Hamida	2 trips: I.F. introduces Hamida to one; takes H away from old life in Alley in another
8	cemetery with Taliby tomb and mosque		Medieval Cairo	Booshy and Zaita (and body of A. Hamid Taliby!)	outside old city walls; desert on one side; go to rob body of gold teeth; B hides tools by mosque; much detail about layout in Chap 27
8	New Street / El Sikka el Gedida (32) (now Jawhar al-Qa'id) = Muski on W end	32	Medieval Cairo	Abbas (job as barber's assistant, dream salon); S. Alwan (aphro); Hamida (walks); Abbas & Hussain walking	intersects Ghouriya/Mu'izz; turns into Muski on W end; Alwan sends aphrodesiac dish to European bakery; Abbas's dream after success w/ army to open shop; part of H's daily walk; H almost reaches end of NS when IH comes to take her away and turns back (206);
7	RH's house: Radwan's flat		Midaq A.	Radwan Hussainy, his wife; Mrs. Kirsha (visitor); Umm Hamida (re marriage to Alwan); well-wishers, life-long friends, devout Muslims before his hajj	only place gentle man was harsh and uncompromising (52) only place where he had authority on earth; was quiet and melancholy; filled with well-wishers before hajj (269)
7	small shop where boy works		Medieval Cairo	Kirsha, boy, old man at desk	near Al Azhar mosque; sells socks (other clothes?)
7	Vita's Bar (248), "the tavern"	248	Medieval Cairo	Abbas & Hussain (stop in)	in Jewish Quarter with working-class customers, noisy and boistrous; contrasted with Vince's Bar, where employed Hussain used to drink; A finds H there on day of his murder; two discuss; <u>Abas drinks first alcohol</u>
6	Flower Shop (263) off Sherif St		Downtown	Hamida, Abbas, florest, Hussain	on side street of Sherif St.; H is frequent customer; where H and A go to talk privately; A shows it to Hussain after (280)
6	Queen Farida Sq. (now Ataba)	188	Downtown	Hamida, Ibrahim Farag, Hussain & Abbas	edge of Hamida's "familiar world" (40, 188); walks that far with IF then he gets her in taxi (188); last time, H & IF walk down Azhar St. to square "dividing point between her two lives" (206) and get taxi, glimpses it from taxi later (260) ; Hussain and Abbas stop here and consider returning to Vita's (279)
6	Sharif Pasha St. (now Sherif St.)		Downtown	Ibrahim Farag, Hamida	goes 1st time in taxi (188); contrasted with Midaq Alle (216) - ultimate! "best section of Cairo" (257)

5	Gamaliya (District) and N-S street		Medieval Cairo	Dr Booshy (job in dentist's office and on way to grave); Zaita (grave); Hussain (job in bike repair shop); Alwan & family (old house); Hamida & Abbas; Umm Hamida (police station)	exits through Bab el Nasr in N; location of dentist shop and barber shop jobs; Alwan's old family home; possible future home Hamida might like
5	prison (whatever mention)	231	Cairo	Kirsha's youngest daughter & husband; Booshy and Zaita (231)	location not mentioned; B&Z sentenced for grave robbing; sister thrown in for "similar scandal" (to Hamida's?) (278); Alley's menfolk "swallowed" by it occasionally (282); doesn't bring "disgrace" on men of alley (285)
5	RH's house: Radwan's flat: his private room		Midaq A.	Radwan Hussainy; his friends; the poor; Mrs. Kirsha, Kirsha (very 1st time!)	(alone) his reading, meditation and prayer room; (meeting place) where his religious friends debate; where he met and donated to poor; where Mrs. Kirsha consults him; never invited "profligate" Kirsha till requested
5	RH's house: roof		Midaq A.	Kirsha, his hashish "peers"; Hussain and his friends (wooden hut); Mrs. Hussainy (washline), Hamida	father's group smoked hash and partied till dawn; Hussain invites friends for "large life" of food, wine, hash; Mrs. Hussainy hangs wash
5	Saniya Afify's 3-story house on left		Midaq A.	Dr Booshy (floor 1), Umm Hamida and Hamida (floor 2), Mrs. Saniya Afify (floor 3?); her new husband Ahmad Effendi Talbat	owner is S. Afify, widow of owner of a perfume shop (18)
5	SA's house: Saniya's flat (119)	119	Midaq A.	Saniya Afify; Umm Hamida (matchmaker); new husband Ahmad Effendi Talbat	Umm Hamida frequents it to plan engagement details; Saniya says early goodbye to husband from window on his way to work (282)
4	Al Hussain Square		Medieval Cairo	Hamida, Abbas, Zaita	on walk where Abbas tells her his dream for them
4	Hilmiya: Alwan's villa		NE suburbs	S. Alwan, wife, 3 sons; Radwan H (visitor)	"fine villa" in Hilmiya; RH visits him after stroke several times
4	Mecca (269 et al)	269 et al.	outside Egypt	Radwan Hussainy; Kamil	undertakes hajj; Uncle Kamil wants prayer beads from there (274)
4	Opera Square/Opera House		Downtown	Hamida, Abbas	H tells carriage driver to take her (260) then back to Sherif; Abbas spots her and starts to chase her from here (262)
4	SA's house: Booshy's flat (169)	169	Midaq A.	Dr Booshy, Saniya's maid. Saniya; Butcher and family (wife, 7 sons, daughter)	first floor; landlady Saniya cleans it of his belongings after he goes to jail (285); new tenant is butcher and family (285)
3	Bakery: Zaita's outbuilding		Midaq A.	Zaita, beggar clients	grimy little outbuilding, "hole" to sleep and do surgery?
3	England (253)	33, 111, 253	outside Egypt	Hussain (discusses); Abbas (attracted to idea)	both discuss becoming British: "everyone is equal ... a café owner's son could become a Prime Minister"
3	factory - usually in phrase "factory girls"		Medieval Cairo	"factory girls", Jewish girls	Hamida envies them their income and nice clothes; factory provides poor girls economic adv, social change
3	Gamiliya: police station (121)	121	Medieval Cairo	Umm Hamida, Saniya's new husband Ahmad Effendi Talbat	Husband works as civil servant grade 9 (Gamaliya?): UH goes to look for missing Hamida (214)

3	Kasr el-Aini Hospital		Downtown	S. Alwan's 3rd son, a doctor; Umm Hamida (searching); Hussain and Hamida (patients)	workplace; Umm H goes to search for missing Hamida (214); Hussain and Hamida hospitalized there after tavern melee (283)
3	Nasr Gate / Bab el Nasr		Medieval Cairo	Booshy and Zaita	Old city gate in wall at N end of Gamaleya St.; grave of Abdul Hamid Taliby outside, between gate and mountain road
3	RH's house: Kamil's flat		Midaq A.	Kamil, Abbas, Hussain (visitor)	floor 1; Kamil carries Dr Booshy's effects into his flat maybe to share flat with him after his release (285)
2	Al Azhar University		Medieval Cairo	Radwan Hussainy	attended but failed his exams/lost his dignity
2	bicycle shop - Gamaliya		Medieval Cairo	Hussain Kirsha	first job away from father's café
2	Fuad I Street (now 26 July St.)		Downtown	Hamida, Abbas	Heads west from Ezbekiya; Hamida's carriage returns by this way (260); A is stalled at corner during chase
2	Green Gate (near Hussain Square) (57)	57, 125	Medieval Cairo	Zaita, beggars, Rabah, fortune teller (125), Saniya A. (client)	see Le Va book for exact modern equiv; Rabah sells charms and reads horoscopes
2	Holy Garden		outside Egypt	Radwan Hussainy	on hajj, to pray and imagine face of Prophet (270)
2	Italy/Italian (253)	34, 253	outside Egypt	Hussain (discusses) with Abbas	defeat of Italian troops mentioned; a citizenship for "weak-kneed" (253)
2	Jewish Quarter	248	Medieval Cairo	Abbas & Hussain (walking)	west of Mu'izz on New Street; site of Vita's bar
2	Mecca: "God's House" Kaaba		outside Egypt	Radwan Hussainy	on hajj (269), prostrating low before it and asking forgiveness
2	Parliament (65)	65	Downtown	S. Alwan (future plan)	may be put up for insecure seat, maybe Wafd party
2	The Holy Land (Islamic holy sites)		outside Egypt	Radwan Hussainy	on hajj, the "scene of the revelations" (269)
2	Well of Zamzam (Mecca)		outside Egypt	Radwan Hussainy	on hajj where pilgrims drink, saturating his psychic wounds and beseeching a cure
2	zoo (Cairo Zoo)	34	Giza	Hussain Kirsha & girl (34)	In Giza: Symbol of his money and freedom and impress girls
1	"world of God"	14		Sheikh Darwish	poetic term for wanderings of a street person with mental issues: SD after losing job and leaving family, the "world became his home" (14)
1	air raid shelter		Medieval Cairo	Dr. Booshy	sexually harrassed little girl while in shelter and got punched
1	Al Azhar (mosque?)		Medieval Cairo	Kirsha	where new boy's shop is located
1	Al Hussain quarter		Medieval Cairo	Abbas, Hamida (the Alley)	quarter of "beloved Hussain" to whom A prays day and night
1	Al Hussain Street		Medieval Cairo	Abbas	on way home from walk w/ Hamida - leads to alley
1	Alexandria (268)	268	outside Cairo	Hamida	a place to go to disappear where she could be free, "away from parasites"

1	arsenal (250)	250	NE suburbs	Abdu (Hussain's bro-in-law)	next job Abdu finds after moving into Kirsha family flat, so he can leave
1	Bait al-Qadi (87)	87	Medieval Cairo	Hamida, Abbas	Square NW of Al Hussain mosque between Gamaliya St. and Mu'izz li-Din Allah St.; possible future home Hamida might like
1	baths (hamam) in Gamaliya	172	Medieval Cairo	Jaada (118); Saniya A. & Umm Hamida (172)	J goes twice a year; S and Umm H go together (Umm H is "good" in the baths)
1	Boulaq (73)	73	Bulaq	Kirsha's youngest daughter & husband;	home
1	cars/motorcars (not = taxi)	189	transport	Ibrahim Farag, Hamida	seen from taxi window
1	Company office: pleasant room		Midaq A.	S. Alwan	private room for afternoon siestas
1	election headquarters (151)	151	?	Kirsha	taken there by force 1924 to prevent his support of Wafd
1	elementary school (near Alley)		Medieval Cairo	school boys	come to buy sweets at Uncle Kamil's (282)
1	European Bakery (68)	68	Medieval Cairo	S. Alwan	sends for aphrodesiac dish here
1	Ezbekiya Gardens (162)	162	Downtown	Hamida, Abbas	H's carriage turns and heads for this
1	Germans (Germany)	152	outside Egypt	Kirsha	
1	gold market (48)	48	Medieval Cairo	old shop owner	on way home
1	Grave of the Prophet (Medina)		outside Egypt	Radwan Hussainy	on hajj, to visit grave
1	Hamzawy: two shops		Medieval Cairo	Saniya Afify	Probably in Gamaleya area on Kaft el Zaghari NE of Al Hussain mosque; S is owner
1	Hilmiya		NE suburbs	S. Alwan	West of Heliopolis and just north of Zaytoun, SW of Ain Shams
1	hotels (general)		Cairo	Ibrahim Farag's girls	place to learn English by experience (221)
1	India	69	outside Egypt	S. Alwan (69)	imports merchandise
1	Jewish Cig. Factory: Hussain Sq (151)	151	Medieval Cairo	Kirsha (as youth)	plotted fire that destroyed factory ni 1919 Rev
1	Khurunfush (284)	284	Medieval Cairo	Abbas's uncle	street in Islamic Cairo between Pt. Said road and Mu'izz li-Din Allah St.; Kirsha tells Hussain to notify Abbas's next-of-kin
1	Mabida	225	Shaareya/Station	Abdul Hamid Taliby	Possibly Atfet el Mibida in Shaareya/Zahir district, Cairo Gov., SE of Ramses train station; deceased was flour merchant there
1	Margush	41	Medieval Cairo	Hamida's father, a poor vegetable seller (41)	no information
1	Marj / El Marg (acres of land)		outside Cairo	Radwan Hussainy	in countryside north of Ain Shams; RH is owner

1	Medina (269 et al)	269 et al.	outside Egypt	Radwan Hussainy	undertakes hajj
1	Ministry of Awqaf / Waqfs		Downtown	Sheikh Darwish, Deputy Minister	next career as clerk grade 6, then 8 (known as Darwish Effendi)
1	Mountain road		Medieval Cairo	Booshy and Zaita	unspecified; grave of Abdul Hamid Taliby between here and Nasr Gate
1	mudhole (133)	133	Cairo	Zaita	"summer resort", as child enjoyed debris and insects there
1	Mutawaly Gate (Bab Zuwailah)		Medieval Cairo	Kirsha's boy, Kirsha	where they part and say goodnight
1	Nahasin St. (149)	149	Medieval Cairo	Ibrahim Farhat (pol);	merchant shop of candidate
1	Olympia Cinema		?	Hamida, Umm Hamida	occasionally went
1	police station (Sherif St?)		Downtown	Hamida, Abbas, Ibraahim Farag	H. invites A to hit IF then drag him to police station (no location)
1	Ramadan Café (49)	49	Medieval Cairo	Kirsha's boy (his usual haunt)	goes after work
1	RH's house: Abbas's flat		Midaq A.	Abbas	floor 1
1	Road of the Messenger		outside Egypt	Radwan Hussainy	on hajj, follows it to recreate hijrah flight to Medina
1	Russians (Russia)	152	outside Egypt	Kirsha	
1	Sagha (gold merchants' st.)	30	Medieval Cairo	Kamil (halwani)	north up Muizz st.; Kirsha's reputation extends that far
1	Sanadiqiya Street: grocer's		Medieval Cairo	no names	had 2 pix of Zaghloul and Nahas in shop
1	sidewalk (133)	133	Cairo	Zaita	resting place as child with street beggar parents
1	St. Shaarany (church?) (172)	172	?	Saniya A.	donates 40 candles before wedding
1	street curb (133)	133	Cairo	Zaita	
1	Suez	269	outside Cairo	Radwan Hussainy	port to Mecca and first destination for RH
1	taverns (general)		Cairo	Ibrahim Farag's girls; Hamida; (prostitutes by common belief)	place to learn English by experience (221); where H solicited: Hussain associates them with prostitution (278) and her pimp "let her loose in the taverns"
1	trams	189	transport	Ibrahim Farag, Hamida	seen from taxi window
1	Umm Ghalam: grocery shop	122	Medieval Cairo?	father of Ahmad Effendi Talbat, Saniya's husband	Possibly, Umm al Ghulam east of Old Cairo; fiance's father's shop
1	Vince's Bar (249)	249	?	Hussain	upscale bar he frequented when employed, presumably in new neighborhood
1	waqf school		?	Sheikh Darwish	first career as English teacher

1	Wayliya: Hussain's flat		Abbasiya/ Sakakini	Hussain, Sayyida	Possibly just south of Ain Shams U. and Coptic cathedral; "nice clean flat" with electricity and running water (250)
1	Wikala Lane (50)	50	Medieval Cairo	Kirsha's boy (home)	near Metwaly Gate (Bab Zuwailah)

* Spellings and page numbers are as they occur in the 1975 Trevor Le Gassick English translation paperback edition by AUC Press ISBN 978 977 424 058 4

APPENDIX D:

All Places in al-Ghitani's *Mahfouz Dialogs* through 1947

(alphabetical order)

Table 13. All Places in al-Ghitani's *Mahfouz Dialogs* through 1947* (in alphabetical order)

order	Location Name	Book pp	Geography	Notes	Period
99	"Ahmad 'Abduh's/Si 'Abduh's Café" (real café but not real name)	125, 187	medieval Cairo	one of NM's favorites, downstairs, underground; destroyed sometime in the 1930s replaced by Amira Shuwaykar building complex	1920s-1930s
33	Abbasiya	29, 50, 71, 164-5,	Sakakini/ Abbas	divided into two sections: East and West in 20s; NM visited first with mother before family moved in '24; NM as boy belonged to "Abbasiya set", one of who was from the Bannan family; he maintained relationships with them for life; returned to A via tram 22 from old parts of Cairo; city ended at al-Sarayyat St.	1910s-20s-30s (still in 1937)
55	Abbasiya (East)	68, 164	Sakakini/ Abbas	(backwards?) new suburb for middle class families like NM's (68) BUT Ghitani writes: a place of gardens and palaces (164)!	1924-1950s
54	Abbasiya (West)	68	Sakakini/ Abbas	(backwards?) new suburb for wealthiest families of medieval Cairo	childhood
82	Abbasiya HOME	93	Sakakini/ Abbas	in middle class district between popular haras al-Husayniya and al-Wayli; 1924 family moved in; later NM's brother Eng. Mahmud al-Kurdi took it over (after mother's death?)	1920s-
85	Abd al-'Aziz St.	121	downtown	runs from Ataba to Abdin; associated with cinemas; NM escapes British army walking this direction	
16	Abdin (Palace)	9, 115	downtown	mentioned by NM - his editor at Al-Risala could have been hear "next door" in palace; NM saw Saad there when he came to meet king	1930s?
29	Abu al-'Ila Bridge	27	Cairo (other)	NM's mother took him there on outings	1910s-20s
114	al-Abbasiya street	141	Sakakini/ Abbas	mentions as two end points for address of Aida's home; name still exists	1930s
140	al-Agati (restaurant)	xii	?	NM had lunch here	1940s?
84	al-'Ataba al-Khadra'	113	Cairo (other)	NM caught between British army coming from Ataba towards them on M. Ali St.; after demo, NM returns here	1920s? 30s?
120	al-Bab al-Akhdar	154	medieval Cairo	old bldgs west of al-Husayn Mosque belonging to Min. of Awqaf (past) was large vaulted passageway to hara, an abode of dervishes and holy fools	
141	al-Dahhan's	xii	?	NM had lunch here	1940s?
102	Alex: al-Anfushi beach	127	outside Cairo		
109	Alex: al-Ibrahimiya beach	129	outside Cairo	would walk on beach in summer	-1947
101	Alex: al-Shatbi beach	127	outside Cairo	walked on beach here in summer	-1947
137	Alex: Casino Champs Elysees	175	outside Cairo	site of Tawfiq al-Hakim's literary symposium	1970s?
136	Alex: Casino San Stefano	173	outside Cairo	had two sections for swimming: men's and women's; NM as boy would swim with ladies	1920s

110	Alex: Cleopatra beach	129	outside Cairo	would walk on beach in summer	-1947
135	Alex: Delices restaurant	171	outside Cairo	NM went every day to read paper on corniche	not sure, perhaps after 1950
104	Alex: German Restaurant (Omar Effendi bldg)	127	outside Cairo	menu so expensive, he snuck out	
103	Alex: Hamidu's restaurant	127	outside Cairo		
138	Alex: Pastroudis restaurant	175	outside Cairo	close to Glym; NM would lunch here	pre-50s?
105	Alex: Petro's restaurant	128, 172	outside Cairo	(torn down) next to Sidi Beshr bathing cabins; later NM would meet T. al-Hakim there for his literary symposium in outer courtyard	1947
93	Alex: Raml Streetcar station	124	outside Cairo	NM saw fight between woman	1930s?
92	Alexandria	124, 127,	outside Cairo	NM's family vacationed there (at least once); went 1st time with bro before HS, then if good grades, got fare to A. Went until WWII, then resumed after	1925?-1940, 1943-
96	al-Firdaws Café	125		other café NM frequented	
50	al-Gamaliya (district)	66, 73, 75,	medieval Cairo	where NM was born and was always most attached to; could return often even after move to Abbas.	1910s-20s
58	al-Gamaliya police station	68	medieval Cairo	across street from NM's boyhood home; local futuwwa gang attacked it and NM watched from roof	childhood
7	al-Gaysh St. (formerly Faruq St.)	7	downtown	associated with cinemas	
75	al-Ghuri Library, Mausoleum of al-Ghuri	xii, 77	medieval Cairo	after cabinet reshuffle, NM asks for transfer from Awqaf here and works on Good Loan project	1945-1959?
72	al-Ghuriya	75, 77	medieval Cairo	NM had friend from Abbasiya group who moved back and worked in father's fabric store; later works in Ghuri library and would take walks here	1920s-early 30s; 1945-50s
87	al-Husayn district	119	medieval Cairo	NM remembers gang leaders	
74	al-Husayn Mosque	76	medieval Cairo	would spend evenings with Abbasiya clique around al-Husayn and during Ramadan enter to hear shaykh and spend whole night; continued going to area until 70s	school years, ministry years - 1940s
32	al-Husayniya (St. and quarter)	29, 74, 75, 122	Cairo (other)	popular quarter N of medieval Cairo just outside Bab al-Futuh; NM knew gang leader ('Urabi) from here who also controlled wealthy part of Abbasiya; walked from Midan al-Gaysh to Bab al-Futuh via this street to visit Gamaliya; NM's Abbasiya home between this neighborhood and al-Wayli;	1920s after move to Abb.
22	Ali Hasan Restaurant, by Opera Square	13	downtown	invited by Mahmud Taymur after publication of Rahdopis of Nubia	1943
129	al-Muhaylimi house	157	medieval Cairo	NM points out spacious old building of important family that took part in 23 July rev.	23 rev?
71	al-Mu'izz Street	75	medieval Cairo	NM walked from Futuh to Ghouri to visit friend	1920s
15	Al-Risala magazine main office, 'Abdin	9	downtown	had a number of articles published there	1937 - ?

128	al-Tumbukshiya Lane	156	medieval Cairo	NM remembers market of Levantine merchants	
89	al-'Utuf	119	medieval Cairo	old Ottoman hara that had its own gang leader (NM heard of them); NE of Ayubid city	
91	al-Wayli	123	Sakakini/ Abbas	a popular quarter E of Ahmad Pasha Said St., NM's Abbasiya home between this neighborhood and al-Husayniya; had gang leader who also controlled Heoliopolis	1920s -
39	Amir Mithqal mosque	49	medieval Cairo	over Qirmiz passage	childhood
30	ancient monuments	27	Cairo (other)	NM's mother took him there on outings	1910s-20s
24	Anglo-Egyptian Bookstore	14, 39	downtown?	NM went every week to buy new books from London	1940s
90	Ard al-Mamalik	119	medieval Cairo	empty lot where gangs fought (NM heard of it and saw results of battles at police station in his square	
76	Azhar district	77	medieval Cairo	where al-Ghuri library located	1945-50s
70	Bab al-Futuh (Futuh Gate)	75	medieval Cairo	where NM entered old city from trek from Midan al-Gaysh	1920s
133	Bayt al-Qadi (judge's house)	159	medieval Cairo	on Bayt al-Qadi Square; NM saw demos and British in front	1910s
49	Bayt al-Qadi Square	64, 110,	medieval Cairo	was full of trees in his youth; where the house where NM was born is; saw women's demos in 1919 rev	1911-24
78	bookshops - (Madbuli?)	86	downtown	began visiting them weekly to keep up on literary trends and deepend his knowledge of novels	1936-
48	British Embassy	58	downtown	NM entered exam contest by Oriental Secretary	1930s
125	café at entrance to Salihiya Lane	155-6	medieval Cairo	above doorway is minaret of al-Salih Nagm al-Din Ayyub; behind door is long narrow café	
118	Café Riche	145	downtown	NM once met morals police officer here, who told him of tragedies	?
94	cafés	125	generic	NM started going with his clique	from secondary school (1925?)
81	Cairo U. library	92	Giza	better stocked than national library	1930s
45	Cairo U. Philosophy Dept.	51	Giza	NM graduated in 1934 as one of only 4 in philosophy - student body was much smaller in those days	1930s
46	Cairo U. Social Studies Dept.	51	Giza	only one female student, Ihsan, NM thought her "elegant"	1930s
25	Casino Café Opera (Opera symposium)	1, 23, 126, 170	downtown	across from Opera?; NM started literary symposia, Opera Symposium in 1945, featuring writers who had won literary prizes	1943, 1945-1962
35	Chemla's (store)	44,	?	treated govt. employees like kings due to their dependable salaries, despite low income	1930s
34	Cicurel (store)	43,	Cairo (other)	treated govt. employees like kings due to their dependable salaries, despite low income	1930s
1	Cinéma "Je Sais" (Benzion Dept. Store, Imad al-Din St.	5, 7,	downtown	NM heard Umm Kalthoum, who used theatre for concerts, showed French films	1930s?
12	Cinéma al-Belvédère, al-Zahir	7	Sakakini/ Abbas		

14	Cinéma al-Fath, al-Gamaliya	7	medieval Cairo		
47	Cinéma Ezbekiya	52	Cairo (other)	NM used to go. in middle of garden belonging to Bank of Egypt where you could sit at a table eat apricots and smoke shisha while watching film; NM once saw Tal'at Harb there with young men.	1930s?
10	Cinéma Hollywood, al-Gaysh St.	7	Sakakini/ Abbas	still standing in 1992	
4	Cinéma Idéal, on 'Abd al-'Aziz St.	7	downtown	silent screen era	1920s
9	Cinéma Misr, al-Gaysh St.	7	Sakakini/ Abbas		
3	Cinéma Olympia, 'Abd al-'Aziz St.	7	downtown	silent screen era, NM knew it; still standing in 1992	1920s
13	Cinéma Plaza, al-Zahir	7	Sakakini/ Abbas		
8	Cinéma Ramses, al-Gaysh St.	7	Sakakini/ Abbas		
5	Cinéma Royal, 'Abd al-'Aziz St.	7	downtown	silent screen era	1920s
11	Cinéma Suhayr, near Abbasiya	7	Sakakini/ Abbas		
126	collapsing house on al-Muizz St.	156	medieval Cairo	NM remembers beautiful girls that lived there and neighborhood boys flirted from below	
21	College of Humanities: Cairo U	13, 15	Giza	NM studied philosophy, was student of Taha Hussein; TH was his test examiner for applicants;	1920s-1930s
95	Darrasa	125	medieval Cairo	NM and al-Ghuri friend had a café they liked here	1925-
130	Dr 'Abd al-'Aziz home/palace	158	medieval Cairo	next to NM's childhood home on Qirmiz St.	1910s-
2	Egyptian Club (hotel)	7, 122, 187	medieval Cairo	near al-Husayn Mosque; NM watched movies here as child; inside old hotel that still exists. Movies were shown in hotel courtyard. First film showing in Cairo was there in 1910.	childhood -
62	Egyptian Museum	70	downtown	visited with mother	very early (4)
53	first house (al-Gamaliya) on Bayt al-Qadi Square	66-67, 158,	medieval Cairo	#8 (new building there now), in Qirmiz Road district, although it looked out on Bayt al-Qadi across from Gamaliya police station - free standing house: bottom floor was reception room, 2nd dining room, bedrooms on 3rd?, roof with summer sleeping area	childhood
23	Fishawi's Café (original)	13, 75, 77, 177,	medieval Cairo	one of 2 fav. Cafes of boyhood friend in al-Ghuriya; engaged in qafya joking contests; later in life, went in early hours when it was quiet; spend all night till morning some of most enjoyable hours of his life	1920s -1940s?
134	Harafish salon at Muhammad Afifi's home	167-8, 170	Giza	home on Pyramids Road; Thursday night meetings	early '40s -

113	Hasan 'Id street = ? Now al-Sarayat?	141, 188	Sakakini/ Abbas	street on which NM's original "Aida's" palace stood, between Sh Abbasiya and Sh Ramses; seems that al-Wayliya St. lead to it coming from al-Abbasiya St.	1930s?
132	house of Dervishes	158	medieval Cairo	across street from NM's childhood home	
86	House of the Nation (Zaghloul's home)	115, 189	?	NM visits house in Nahas's day; building still exists	1930s-40s
139	Husayniya Secondary School	175	Sakakini/ Abbas	where NM attended after 1924	1925-30 approx
117	Isma'iliya Square (now Tahrir)	142	downtown	NM once saw "Aida" in passing after she married an engineer	?
61	Kababgi Road	70	medieval Cairo	where NM's kuttab was located	age 4, pre-elementary
119	Khalil Agha secondary school	154	medieval Cairo	location where Al Azhar Administration building now stands; NM attended school here;	1926-30
67	Khan Ga'far elementary school	72, 159	medieval Cairo	located opposite al-Hussein Mosque; saw events of 1919 from school	childhood
60	kuttab	70, 73, *157	medieval Cairo	on Kababgi Alley near Qirmiz near historic fountain at #9 (later torn down); NM learned how to be naughty but also basics of religion	age 4, pre-elementary
98	Luna Park Café	125		other café NM frequented; he and clique attended opening of it; served best tea, shisha and whiskey	
79	Madbuli's bookshop?	91	downtown?	frequented bookshops, including this one; era of 100 Years of Solitude	later in life or early?
37	Majestic Theater, Alfi St.	48	downtown?	NM heard Munira sing live there	
59	Malta	69	outside Egypt	NM hears of it in speeches about Saad Zaghloul and his exile	1919
69	Midan al-Gaysh (Midan Faruq)	75	Sakakini/ Abbas	start of path from Abbasiya to Gamaliya to see friend in al Ghouri	1920s
122	Midaq Alley	154	medieval Cairo	NM learned of it from childhood friend working in shop on al-Ghuriya St.	
124	Midaq Alley bakery	155	medieval Cairo	had dirt road leading to it, now stairway	
73	Midaq Alley café	75	medieval Cairo	NM shown it by friend in al-Ghuriya, one of friend's 2 fav. Cafes; only one in alley	1920s-early 30s
20	Ministry of Awqaf (religious endowments)	12, 40, 76, 134, 138-9	downtown	worked as employee - later investigated by Taha Hussein's brother (minister) due to content in Cairo Modern that was seen as immoral; al-Ghuriya boyhood pal would surprise him here;	1934-1945 (at least)
83	Muhammad Ali street	113	medieval Cairo	NM and friends caught in middle of violence against British officer on motorbike, so they flee down side streets	1920s? 30s?
112	Music Institute	131	?	NM joined for a year to learn musical aesthetics in Mideastern music	summer between 3rd & 4th year of Uni (1933?)

80	National Library (Dar al-Kutub?)	92	?	had rare historical books that NM couldn't buy himself	1930s?
27	Nile River	27	Cairo (other)	NM's favorite place to walk or sit; his mother used to take him and walk on bridges "the place that inspires me to meditate, where numerous scenes in my novels have been completed, is the bank of the Nile" (but more in later life)	1910s-
65	palace (Abdin)	71, 89,	Cairo (other)	mentioned by his father in political dialogs; Thebes at War cloaked criticism of British and Turkish ruler lurking in the palace	childhood, 1940s
116	palace of "Aida's" family (real)	141, 188	Sakakini/ Abbas	on Sh Hasan 'Id, palace was torn down to build 2 apt. blocks	1930s
108	Paris	129	outside Egypt	nominated for student scholarship to study French here but didn't go	1930s
56	Persia	68	medieval Cairo	hometown of some dervishes in dervish hostel in NM's boyhood quarter	childhood
66	Port Said	72	outside Cairo	mentioned by his father re business partner's trips	after his father's retirement
63	Pyramids & Sphinx	70	Giza	visited with mother	very early (4)
28	Qasr al-Nil Bridge	27	Cairo (other)	NM's mother took him there on outings	1910s-20s
88	Qasr al-Shawq	119	medieval Cairo	hara had its own gang leader (NM heard of them)	1910s-20s
31	Qirmiz Passage/ "Road"	28	medieval Cairo	leads to Bayt al-Qadi Square; NM knew Bannan family who traded in coffee and played games here	1911-24
38	Qirmiz Road/passage	49, 67,	medieval Cairo	Ran beneath Amir Mithqal mosque, district where NM's first house was (on Bayt al-Qadi Sq)	childhood
68	Qubba Gardens	74	Sakakini/ Abbas	torn down later, across Gardens Bridge; went with parents,	
115	Queen Nazli street (now Sh Ramses)	141	Sakakini/ Abbas	mentions as two end points for address of Aida's home	1930s
17	Qushtumur Café	10	?	NM was playing games there with friends during air raid. They left and place they were sitting was destroyed; owner was Jewish whose brother immigrated to Israel	WWII
36	Ramses Entertainment City (amusement park)	48	Mohandeseen	NM heard Munira sing live there	
18	Ramses Entertainment City? Amusement Park, Sphinx Square	11	Mohandeseen	park was demolished when Sphinx Square was built; available by tram	1930s
111	Rawd al-Farag	130	Cairo (other)	NM's father would take him to visit live theatres for plays, music, dance, etc.	-1937
97	Rex Café	125		other café NM frequented	

52	roof of first house	67	medieval Cairo	where NM played and where the family kept small livestock and potted plants ; had room with window that NM looked out on street and saw demos etc. or gang attacks on Gamaliya police station	childhood
121	Sanadiqiya Street	154	medieval Cairo	NM remembers it swept clean twice a day	
64	Shubra	71	Cairo (other)	visited friends and relatives with mother	very early (4)
77	Story Club	83	?	Yusuf al-Siba'I invited NM to hear Taha H here	1930s?
41	street car 15 route to Giza/Pyramids	50	transport		1930s
44	street car 22 from al-Madbah to Abbasiya	50	transport	NM used to take it returning to Abbasiya from old parts of Cairo	1930s
42	street car 33 to Imbaba via Zamalek	50	transport		1930s
43	street car 4 from Imam al-Shafi'I to al-Sabtiya	50	transport		1930s
40	street car routes	50	transport	NM knew well	1930s
51	Sudan	66	outside Egypt	one of NM's older brothers had gone there to serve in military	-
131	Sukkari house/palace	158	medieval Cairo	across street from NM's childhood home	
127	Sultan bathhouse	156	medieval Cairo	NM remembers it	
142	Tout Va Bien	xii	?	NM spent evenings here	1940s?
100	train	127	transport	took train 2nd class Cairo-Alex in summers	1925-
57	Turkey	68	medieval Cairo	hometown of some dervishes in dervish hostel in NM's boyhood quarter	childhood
26	Urabi's Café (later) Ahmad Atiya's Café	24, 79,	Sakakini/ Abbas	in al-Abbasiya; looks onto Al-Gaysh St.; owned by gang leader 'Urabi but later he had to hide his name; NM would meet here over years with Abbasiya clique; met with other authors but were asked by management to leave as they were too loud, so they went to Café Opera; closed in 70s	1920s-70s
123	yard for carts & stables of municipal mules	154	medieval Cairo	close to Bayt al-Qadi	
107	Yemen	129	outside Egypt	NM traveled there and enjoyed it	
106	Yugoslavia	129	outside Egypt	NM traveled there and enjoyed it	
19	Zamalek	11	Zamalek	once singer Abd al-Wahhab got on tram in Zamalek and NM greeted him (NM was on way home from Mohandeseen park)	1930s

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